

Radio Guide

AMERICA'S WEEKLY MAGAZINE

FOR RADIO LISTENERS

TELLS WHAT'S ON THE AIR—ANY TIME—DAY OR NIGHT

Vol. III - No. 30

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5¢



Virginia Clark
(Helen Trent)

In This Issue:

\$200,000,000
SPENT EVERY
YEAR FOR THE
ENTERTAINMENT
OF LISTENERS

DOES GIANT
STATION SPELL
THE END OF
CHAIN RADIO?

"CALL OF THE
CHILDREN"
BRINGS BEST
LOVED MOTHER
TO THE AIR

YANKEE VS.
BRITISH
BROADCASTING



Winners of Trail Puzzle Contest will be Announced Next Week

Contest
L. Kaufman
General Roy D.
Bradley, son of
who attended in



AT LAST, the great day is at hand! In the next issue of *RADIO GUIDE*, 157 clever and fortunate men and women will see their names listed—as winners of the \$10,000 Radio Stations Trail Puzzle Contest. 'Tis Pleasant, sure, to see one's name in print," as Lord Byron wrote—and it is especially pleasant when one's name is printed alongside a listing of prize money, representing a victory won by hard and honest effort.

During the past week, the Board of Judges has been sitting in final sessions of analysis and judgment of the thousands upon thousands of entries which, during many busy days, have been classified carefully under their formal direction.

This closing chapter in radio's greatest puzzle contest, commenced with a luncheon of the Board of Judges in the beautiful Eastman Casino of the Congress Hotel, in Chicago.

Then the judges retired to the Chicago offices of *RADIO GUIDE*, at 423 Plymouth Court.

Here, with the Chairman, General Roy D. Keehn, sitting as "chief justice," this final court of radio appeal reviewed all the evidence and brought forth its verdicts. The ceremonies of judgment opened with the formal reading of the rules of the competition, by the Chairman.

Almost without debate, it was agreed that in the interests of complete fairness, these should not be construed liberally, but strictly.

This decision of the judges had this very important effect: As a result of it, thousands of otherwise correct entries were eliminated—because of minor flaws or departures from the "letter of the law." A premium was thereby put up on correctness and neatness; and as a result, every prize-winner may congratulate

late himself or herself upon a real achievement, in the face of very heavy competition.

Serving under General Keehn's chairmanship, are Mrs. Ernest Byfield, Dr. Preston Bradley, Mr. H. L. Kaufman and Judge Joseph Sabath.

The judges expressed themselves as being amazed

by the great interest in this contest, and by the many excellent entries received. Not only from the United States and Canada, but from foreign countries in many parts of the world, first-class solutions were sent in.

Watch next week's issue, dated Week Ending May 26, for the winners!

AN HOUR AHEAD

Service is the function to which this department is devoted. Listeners, radio executives and sponsors may read here important items of coming events—may keep informed about programs in the making, ANY hour ahead.

THE same day Irene Rich renewed her radio contract to run through the summer months, she signed to star in a play which will open June 2 in Chicago. Her private office in Radio City will remain vacant until fall, when the show opens on Broadway. She will make her broadcasts from Chicago during the summer . . . Don Bestor will open the Pennsylvania roof, May 28, and remain there until he leaves for Hollywood to make a picture with *Jack Benny* . . . Billy Arlt, auditioning a new show on NBC entitled "Eight in One," has hit on a novel radio idea, and the show is sold if the prospective sponsor can purchase the services of *Alexander Woolcott*. Arlt has a 39-piece band, and each succeeding number will be played by eight different

members, so that no two men play successive pieces. Billy thinks the radio audience is tired of name bands, and that it prefers novelty. The sponsor wants Woolcott to fill in with patter between numbers . . . The screen test that *Ray Perkins* took for Universal turned out okay . . . There is no signed contract, but the *Yacht Club Boys* have a verbal agreement that they will go on a thirteen weeks program with an option for the Borden Nonesuch Mincemeat company in the fall . . . A big time sponsor is flirting with *Joseph Regneas*, who introduced vocal instruction on a morning program over WOR . . . *Block and Sully* have a clause in their Pebeo contract that provides they may leave with two weeks' notice, the only such contract in radio with the exception of *Al Jolson's*. The clause was inserted so the comedy team could go to Hollywood when called to make a picture with *Eddie Cantor*, and provides that when they return to New York they shall finish the unexpired portion of the thirteen weeks for which they signed . . . *George Givot*, the Grik hambassador, will take over the automobile spot vacated by *Al Trahan* . . .

\$200,000,000 Yearly for Listeners

BARE figures hardly tell the story of the tremendous forces brought into play to provide the daily radio fare of the nation. However, they are convincingly impressive when it is realized that upwards of \$200,000,000 are spent annually providing free radio entertainment. This gross figure is spent in two general directions, that of paying for air time, and paying for talent.

Often the cost of talent far exceeds the station charges involved. The artist's "stipend" is now one of the deep, dark secrets of the sponsor. No longer does he boast of paying Sir Harry Lauder \$15,000 for about twelve minutes of entertainment—not in this day and age, when decreased dividends are a tender spot with stock and bond holders of big corporations sponsoring radio programs. The salaries of great stars are whispered, and subject to gross exaggeration; but despite the change in times they still appear in the aggregate, like the computation of a national debt.

There are a thousand incidental expenses in connection with the program that run its cost to staggering proportions. The magnitude and cost of a radio extravaganza need not necessarily be an index to its appeal or popularity, but in recent years these elements have been synonymous. The most successful programs have been the most expensive. Turn the "MIKESCOPE" on a few of the big-time radio presentations, and see how much it costs to make them tick and click.

Consider for a moment the staggering cost of a typical hour on any of the three large networks:

THE STATION COST:	
A 54-station hookup	\$12,500.00
Remote control pickups or line charges in city	150.00 to \$1,500.00
Cost of theater, if used	50.00 to 750.00
Mailing and printing tickets	80.00
Cost of special announcer	50.00 to 500.00
Sound effects	100.00 a performance
Scripts	100.00 to 1,000.00
Music	50.00 to 500.00
Special arrangement of music	20.00 to 250.00
Gag men	25.00 to 1,250.00
Dramatic scripts for three minute comedy sketch	150.00
Sponsor's production director	25.00 to 500.00
Dramatic cast	22.00 per person
The star performer	2,000.00 to 10,000.00
Guest artists, two or more	350.00 to 1,000.00
The orchestra leader	250.00 to 4,500.00
Instrumental soloists	250.00 to 25,000.00
	(Paderewski asked the latter)
22-piece orchestra	18.00 to 250.00 per man
Newspaper advertising and publicity	50.00 to 1,500 per show

Preeminent in a Sunday entertainment spectrum is the hour that has been starring *Eddie Cantor*. It is one of the most expensive programs your entertainment. He is, or was, Chase & Sanborn over a nationwide network of the National Broadcasting Company. In addition to WEA in New York, fifty-three of the highest powered stations in the country tie up for simultaneous broadcasting this feature—all of which represent plenty of cash the line. In round figures, \$12,500.00 is spent every week for one broadcast. A lot of coffee and Chinese must be sold to meet that bill.

The Cantor hour of humor, buffoonery, philosophy and the ribbing of *Rubino* and his violin, with the incidental guest stars, musical directors, orchestra leader, soloists, arrangers, sound effect men, royal paid for music, continuity writers, production men, dramatic cast, script writers—and in the event of a rain pick-up from some far flung point, a studio standbys makes one recall that it is not the original cost but upkeep that runs into real money.

Cantor is reported to be compensated at close \$10,000.00 a performance. *Rubino* and his violin all of the "incidentals" get a goodly portion of another \$5,000.00. Before going into the details of a program set-up, the people who sponsor *Eddie Cantor*, "Star Brands," also have two other hours on the air with total expenditure of \$1,778,250.00 for station fee and an equal amount, if not (Continued on Page

The Fascinating Romance of AL JOLSON and RUBY KEELER

the young vaudevillian the need for obtaining a larger income, and he made every effort to better his condition.

By constant study he improved his blackface technique to such a degree that beginning with the November days of 1909, when he first began to appear on Broadway in his new routine, he was conspicuously successful.

Shortly after that he joined Lew Dockstadter's minstrels, and one night in 1911 he appeared with them while J. J. Shubert, the powerful showman, was in the audience. The occasion was inspired with golden possibilities, as it was the year of the opening of the Winter Garden and the Shuberts were hungry for talent.

Al did his little act and left the stage quite un-

his praises remained unsung the next day by the hardened critics?

It would be some years before Al reached stardom. In the meantime he devoted himself to work. Al always has taken his profession and artistry seriously, almost too seriously, say some of his friends, who kid him about his constant conversational reference to his voice, vocal cords, and "personality."

In these days, too, while he was away from his wife, his very peculiar likes and dislikes began to develop. Jolson today has many eccentricities which are excused because he is a great artist. In those days, however, while he was still nothing more than a tyro, people laughed at his idiosyncrasies.

It was noticed even then that Jolson preferred to avoid women—something unusual in "show business"—and liked the company of men and conversation about horses much better. Whenever Al had any romances, whenever he "carried the torch," it was absolutely sub-rosa. Al was too shy to parade his lady friends before the world.

But at the same time the singer's great, good qualities, which today make him one of the best loved men in the profession, were beginning to develop. It was noticed that despite his egotistical concentration on "shop," he was modest, always courteous whether with men or women. A charitable streak, too, probably bequeathed by his religious forebears, was uppermost in his make-up.

During the early Winter Garden days Al frequently communicated with Henrietta, but by this time the couple realized that their marriage was a failure. Ruby Keeler, was, at this time, first seeing the light of day from the windows of a Canadian cottage. Ma and Pa Keeler, at infrequent times after they had moved to Brooklyn and the family fortune took a slight upturn, probably saw Al from the balcony of a neighborhood vaudeville house or the gallery of the Winter Garden. If they did, he made no impression on them.

But a few of those fortunate intimates of the black-face comedian already were beginning to realize that they were in the presence of a genius. There was something about the young man in those days that impressed older and more seasoned experts. Soon audiences, too, felt Jolson's appeal. After his opening at the Winter Garden he appeared with increasing success in a long string of succeeding Winter Garden shows: "La Belle Paree," "The Whirl of Society," "The Review of Reviews," and "Vera Violetta."

By 1913 he was co-featured with Gaby Deslys in "Honeymoon Express." In 1914 the Shuberts deemed that he was able and popular enough to be featured alone. This honor was accorded him in "Dancin' Around." Still he had not reached stardom, but Broadwayites knew that Jolson's destiny was soon to be manifest.

Henrietta, back on the Coast, though knowing well she had lost the husband she once had loved so much, followed his career with great pleasure and joy. Almost a decade before, when accepting him as her mate, she had believed implicitly in his future success, and now that the hopes for him were (Continued on Page 38)



Ruby Keeler (above) as she looked in her first motion-picture hit, "42nd Street"

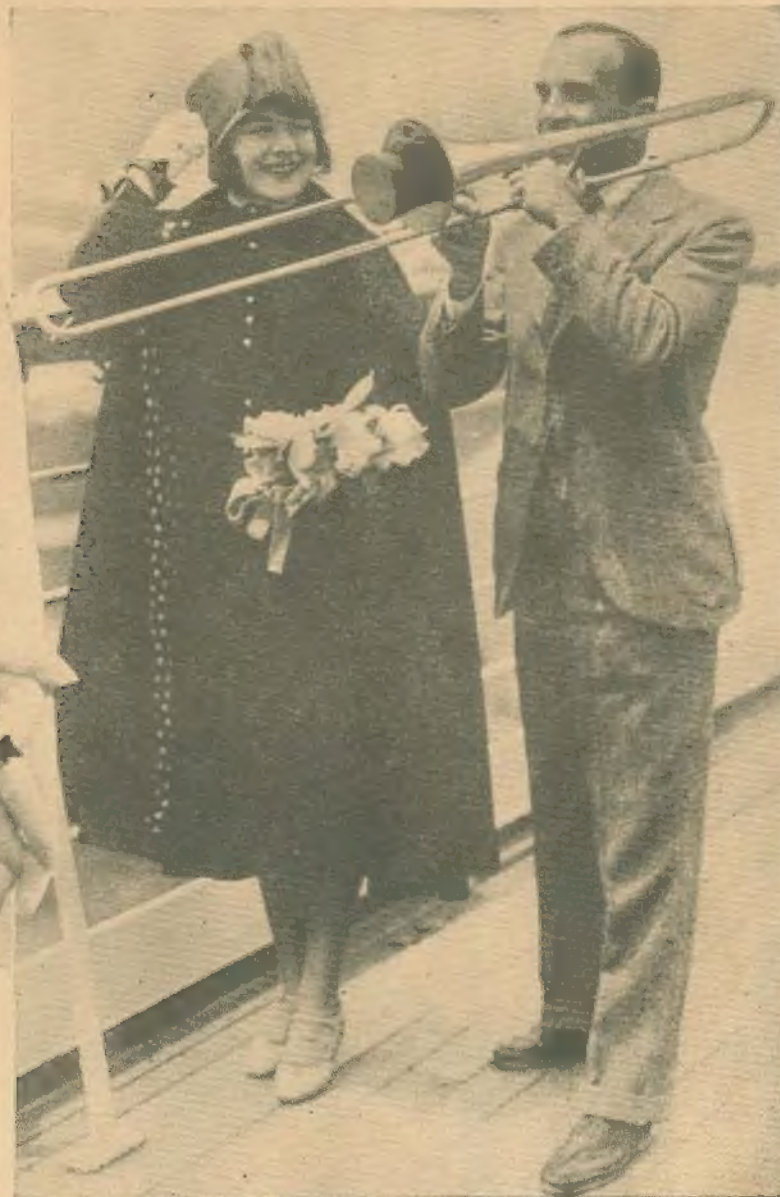
FIRST OF SERIES: GREAT LOVES OF RADIO STARS

Hitherto has been disclosed the story of the third and only happy romance of Al Jolson, superstar of American singing entertainers, and Ruby Keeler, jaunty tap-dancer of New York nightclubs. Part of the account of his first marriage to Henrietta Keller, daughter of a California sea captain, was related last week. This chapter, the fifth, follows up that marriage, when Jolson was still a young vaudeville struggler.

By Henry Bentinck

FOR the first time in his life, the roving minstrel knew what it was to have someone near and dear, with him and for him. But before the marriage could be firmly established on this ground of mutual help, a devil with the horns of artistic temperament arose, and within a short time the Jolsons were convinced that they were incompatible. They did not get a divorce until 1919, but many years they lived apart.

All through these years of separation, however, Al and his wife were on the friendliest terms, visiting each other frequently and expressing a high regard for each other. Jolson is still friendly with this little woman who shared his first happiness and rise to fame. The responsibilities of married life impressed on



Al Jolson and his second wife, Alma Osborne (stage name "Ethel Delmar") on the day they sailed for Europe a short time after their marriage.

conscious of the fact that "out front" the fabulous J. J. was muttering to himself, "sensational!" In other words, a few days later the old Cantor's son was signed to appear at the new Winter Garden.

On his opening in the institution he was to enrich, he did not come out upon the stage until after midnight.

Also appearing in the production, "Bow Sing," were Kitty Gordon, Mitzi Hajos, Stella Mayhew, Tempest and Sunshine, Cliff Gordon and Barney Bernard. Is it any wonder that as a result of this combination of circumstances and stars, the one entertainer on the bill who later was to be more famous than all, found that

What Will the Radio Do?

A Question to Be Answered in Several Chapters

By M. L. ANNENBERG

President and Publisher of RADIO GUIDE

It requires no great foresight to realize that radio, carrying knowledge instantaneously to every spot on earth, must become the greatest force in education that human genius has ever devised, or can devise.

The march of education has been slow, difficult, uphill, especially for the millions whose fathers could not send them to colleges, or allow them to devote long years solely to the pursuit of education.

Education's Growth

Education, and the possibilities of spreading it, have necessarily developed slowly, through the millions of years or more that men have lived on earth, according to scientists, because education has depended on progress in other directions.

The first men had no language, each sought to tell the other when he knew, with signs. Then came language, gradually improving, from grunts and growls to articulate words, and men could *tell and educate each other*, each man sitting around the council fire able to acquire, by listening to all information possessed by all the others.

Next came a gigantic forward stride with the alphabet and written words. The exceptional man could acquire and hand on a book slowly written by hand or send his written message, sealed. That was progress. Knowledge no longer died with the man possessing it; it traveled on, written, through succeeding generations.

But books were few, costly, and ability to read was rare. A majority of the greatest men were illiterate. I recently read the statement that William the Conqueror could neither read nor write.

Greatest, Before Radio

Then came the printing press, greatest of all educational achievements previous to the invention of radio. Where patient workers in monasteries had laboriously written and copied a few books, the printing press scattered books by millions, pamphlets, magazines and newspapers by thousands of millions. It could then truly be said by a great French educator to the school-teachers of France: "Teach children to read intelligently, and all knowledge is open to them."

All knowledge is open to boys and girls that can read intelligently, IF they can go to the library, find room there, know where to find what they want, or buy expensive books, and be wisely directed at home in their use. The printing press has made knowledge *available*, but with many IFS and difficulties. The self-taught man is rare, his teaching is never complete.

The RADIO-TAUGHT MAN AND CHILD will be thoroughly taught, systematically, consistently and persistently taught, and, above all, taught *agreeably*, the knowledge made welcome, eagerly absorbed, easily retained.

In the past, men struggled pitifully, with the greatest sacrifices, for an education. Every schoolboy has read of Lincoln walking miles to borrow a book, sitting in front of a wood fire to read, or writing on a smooth board, planing off the board at intervals, thus getting a new, clean page.

Students in the ancient University of Paris, went to their classes in cold stone halls, no fire, furniture unheard of, in the morning, before daylight, to work, make notes with such defective lighting as would not be tolerated in the cow stable today. You read of students climbing high steeples to continue their studies, late, by moonlight.

Contrast with that, the education of the future, BY RADIO. The teaching of the world's greatest men will be

available *free of charge*, to every mind willing to receive it, to every adult and every family of children.

There will be fascinating courses in radio education, supplementing the work of public and private schools, for children and the young people. And for men and women lacking early opportunity, there will be "radio night schools," calculated to supplement and increase the ability of workers in many lines.

Radio and Universal Language

The need of a language, universal, used all over the world, enabling every man to talk to every other man on earth, improving human relationships, minimizing danger of misunderstanding and war, is recognized by all. Radio would make possible and easy the teaching of a universal language, English, for instance, should it be chosen.

Suppose that the King of Abyssinia, who proudly claims direct descent from King Solomon and the Queen of Sheba, should decide: "I want all in my capital to learn English." The thing could be done easily, with a few scores of receiving sets conveniently located, a few loudspeaker sets in the public square, all the King's subjects commanded to attend and listen attentively. The thing would soon be done. They might not be taught all of the English of Shakespeare, or even of Walter Winchell, but they would soon know as much as an Abyssinian would need to know in dealing with English and other travelers.

When the public schools were first talked of, a silly hope was expressed by one high authority that such a thing would never appear in his part of the country for another hundred years.

Freedom of the Radio

When the printing press first appeared, it was interfered with, hampered, licenses made necessary, books allowed printed, only by special dispensation.

This vicious spirit of INTERFERENCE WITH THE SPREAD OF KNOWLEDGE which seems inborn among men holding brief authority, made it necessary to put in our Constitution, as we very fortunately did, full protection for freedom of the press.

The common sense and good judgment of those in authority now will surely give full protection to freedom of the radio, without constitutional amendment.

If freedom of the press is important, letting newspapers print information that enables citizens to protect themselves, how much more important is *freedom of the radio* destined to carry information and education simultaneously to every family in the nation at the same moment?

Doors and Windows Tax

In old European countries, Italy and France among others, a law of "doors and windows" once taxed fresh air and sunlight. Royal authority put a tax on every door and window, on the theory that doors and windows let in air and sunshine, that belonged to the King. Whoever made holes in a wall to let in sunlight and air should pay for the privilege.

That would not be tolerated in America now. The people would say: "Air and sunshine belong to everybody. It is nobody's business how much of it I use."

With ten thousand times more reason, it can be said that the sunlight of knowledge, pleasure, happiness coming on radio waves through the ether, should not be hampered, taxed or censored. It is the property of all the people, as much as air and sunlight, and should be as free to all.

Under enlightened government there will be NO INTERFERENCE WITH RADIO, THE WORLD'S GREATEST BLESSING AND DESTINED TO BECOME THE GREAT AND UNIVERSAL TEACHER.

Yankee vs British Radio

Two extremely interesting analyses of the differences between British and American broadcasting methods are supplied by two brothers, each in unusual position to weigh the facts. One, Mr. Roger H. Eckersley, Director of Entertainment for the British Broadcasting Company, is in this country now to investigate American methods of conducting radio. The other, Captain Peter P. Eckersley, former Chief Engineer of the B. B. C., expressed his opinions while on a visit to America last Fall.

The views of the Messrs. Eckersley are presented herewith:

Case for the British

AMERICAN radio and "the way Americans do things" are a constant source of wonder to Roger Eckersley, director of all entertainment for the British Broadcasting Company. He is in this country to learn something about American program methods.

Not that Mr. Eckersley hopes to make British radio (or "wireless," as it is termed in England) conform to American standards. This, he contends, would never suit the British temperament. Americans are an erratic people, he finds, while the British are a little more staid and less likely to be exacting in their demands for variety and the opportunity to dial any of a hundred stations.

Discussing radio in Great Britain, Mr. Eckersley reveals certain facts about the operation of the British Broadcasting Company which are generally unknown in America. The BBC for instance, is a monopoly, controlled by the Postmaster General who collects taxes on receiving sets and who appoints the board of governors of the BBC. Sir John C. W. Reith is director general. Aside from these two functions, the Postmaster General leaves radio pretty much to itself, to run the business of entertaining and instructing its audience as it sees fit.

The BBC, says Mr. Roger Eckersley, is a public utility corporation, and is supported solely by money received annually in taxes paid by owners of receiving sets. Inasmuch as there were 5,621,469 such sets in Great Britain on August 31, 1933, the tax assumes considerable proportions. The annual tax on each radio set is ten shillings, the equivalent of nearly \$2.50 at the current rate of exchange.

Further, the BBC is not a profit-making organization. In the beginning it was financed by a group of radio manufacturers, but these men have been recompensed for their investment.

Of course the government benefits by its operation. Of the ten shillings collected from each licensee, the government collects five shillings, fivepence; the British Broadcasting Company gets the remainder, four shillings, sevenpence. The government's share—somewhat more than fifty percent of the total—is apportioned between the Post Office Department and the Treasury. An income tax is paid on the difference between the income and the revenue expenditure. An additional contribution is made by the BBC to assist national finances.

There are no profits payable to individuals or stockholders. Consequently, the BBC operates under government charter and is protected from competition.

"Americans do things in the grand manner," Mr. Roger Eckersley says, pointing to the elaborate studios maintained by the networks and, more specifically, to New York's Radio City. Nevertheless, he has two faults to find with radio as it is operated in these United States.

In the first place, radio in this country has not the same regard for relative continuity of programs, he points out. A program of symphonic music may be followed without pause by a ribald comedy show. In England, the broadcasters endeavor to swing the programs gradually from the serious vein to the lighter. If it is necessary for the program directors to follow a serious show with a variety program, he says, the station remains silent for three or four minutes.

This permits the English mind to adapt itself to a point where a program in an entirely different mood will be best received.

His other criticism of American radio, concerns the handling of certain commercial (Continued on Page 37)

Case for Americans

WHILE Roger H. Eckersley, director of all entertainment for the British Broadcasting Company, believes that the English system of broadcasting is the best possible for the English temperament, his brother, Captain Peter P. Eckersley, former chief engineer of the BBC, believes it is managed by an autocrat, and that it is dull and vastly inferior to the American system.

Mr. Roger Eckersley expresses his views on American and British radio in an interview. His brother's opinions are expressed in a transcript of an address delivered last Fall over an NBC network. Both opinions

come from outstanding authorities on radio (or "wireless") in England.

Captain Eckersley, the first man to broadcast in England, is now a private consulting engineer, and one of the leading radio technicians of the country. His address was made after a trip around the world, spent in observing radio in various nations. Australia, he says, possesses the worst system, operating the public service (or sustaining) method of broadcasting, as well as the American commercial system, simultaneously. There, he says, they have managed to achieve the worst features of both systems.

He estimates that there is a radio receiving set in every other house in England.

Captain Eckersley herewith describes the typical British radio day which starts at 10 a. m.:

"Meet the announcer. He is a very highly cultured gentleman. He comes from Oxford which is the place where all snobs come from. He is a man who is chosen because he is able to mispronounce any name with perfect poise. He is a man who is probably chosen because of exceptionally good family, and he reads a little like that when he is reading the first general news bulletin.

"You have now met the announcer. He is going to start to talk to you. He is going to start at 10:30 a. m. We have no setting-up exercises or anything like that. I don't know why Per-



Roger H. Eckersley, Director of Entertainment for the BBC, from his most recent photograph, taken in a control room of CBS. Note the eagerness of his expression; Mr. Eckersley is keen to learn all he can here, for the improvement of British radio—where he thinks Yankee methods will apply.

haps we don't need setting-up, or perhaps we are lazy. We have no broadcasting until the broadcaster announces the weather at ten-thirty. It is a gloomy forecast that starts the day. It is really not addressed to the ordinary listener; it is addressed to the men who sail small boats around our coast, carrying coal and bits



Captain Peter P. Eckersley, former Chief Engineer of the British Broadcasting Company as he looked when he arrived in America to investigate American methods of broadcasting.

of stuff from the different ports of England. There is liable to be a storm and then, of course, people have to rush to port. So you hear this announcer reading very slowly that the weather is unlikely to be suitable for a small boat.

"Then, at 10:35, after he has said four words, you get a religious service. Every day a religious service is conducted from about 10:30 to 10:45. On Thursday afternoon, I will mention incidentally, there is another religious service. A good deal of religion is heard on Sunday.

"At 11 o'clock a woman talks about how to cook your dinner. She is also very cultured and she reads her talk. She does not talk to you as I am talking, extempore. That is not allowed in the BBC.

"At mid-day, a certain brightness steals over the ether with what is really a rather good program. The BBC has nothing to do with it. They put a microphone into a hall where somebody is playing some cheerful lunch-time music. If you are at all hungry you can hear the clatter of the plates. It is a stimulus. It is pretty good.

"As an alternative to this lunch-time music you can have an organ in some cinema. There are two programs to choose from. In order to make a variation in the program, one day they will put the organ on one program and the lunch-time orchestra on the other. The next day they will reverse the process.

"At 2:30 the children are educated—the children who listen-in in the schools are educated. That is to say, somebody will get up and tell them that William the Conqueror landed in our country in 1066, and that probably he was followed by his son in 1087, and that Stephen came in 1100. It is a formal kind of education. To my point of view, I don't think you can have (Continued on Page 37)

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Movies Win Lanny Ross

on the Show Boat program May 17, for what is reported to be only five weeks, it is rumored that Ross' long affiliation with the program is at an end. Reports are that fireworks flew aplenty over Lanny's second voyage to Hollywood, with the agency that handles the program telling him if he chooses to stick to pictures, he might well forget about radio. He's to stay on the afternoon matinee, which will be piped back from the coast, but he may be leaving Show Boat for good, if rumors are correct.

Add George Arliss to the list of boys who want much money. In turning down three spots on the Hall of Fame program, Arliss said he might take the microphone for \$100,000 for

13 programs, but less money and fewer programs would not interest him.

WITH THE SHOW of May 13, Josef Pasternack takes up the baton for the Family Theater of the Air, and Billy Arlet fades from the show. . . . Already all the maestros are trying to land the assignment with Eddie Cantor's 1935 program for Pebecco. Phil Spitalny is the first to try. . . . Guest stars will be featured each week until further notice on the Terraplane Travelcade, with comedy a forgotten element. . . . Big Freddy Miller will go to Pittsburgh to do a test for a soapmaker. If his show clicks, he'll network it in the fall. . . . Walt Disney and Wheeler and Woolsey are in line to repeat on the Hall of Fame, with the comedy team already signed up. . . . No decision has been made by Cantor's sponsor, but inside dope is that CBS will get Cantor and the Hall of Fame with the two shows making up an hour to oppose the present Chase and Sanborn spot on Sunday nights. . . . James Melton, after "Blossom Time" and due for "Eileen," may be the permanent male lead opposite Gladys Swarthout on those Palmolive operettas.

Musical Rallies

NICK LUCAS, Columbia's crooning troubadour, is going on the stump this summer, guitars and all, for his friend Harold G. Hoffman, Commissioner of Motor Vehicles for New Jersey, who is running for Governor of that state. Nick, a native of Newark, plans to sing and play at various political rallies during the summer. Already he has scheduled a series of speeches in every part of the state in behalf of his old friend.

Tony Wons' summer cottage is at Eagle River, Wisconsin, heart of the Dillinger manhunt. A few days ago, Tony sent the aged caretaker of the place a wire: "If Dillinger invades the house, don't offer any resistance."

The caretaker wired back: "Had already reached that decision myself."

GEORGE BURNS and his wife, Gracie Allen, are now back in Manhattan, after a stay of several months before the Kleig lights of Hollywood. This completes the "six-some" of comedians and their wives who all live near one another on Central Park South, and who are inseparable friends—George and Gracie, Goodman and Jane Ace, and Jack Benny and Mary Livingstone.

Bing Plans a Rest

BING CROSBY will finish his current radio series at the end of May, and when he has finished filming "She Loves Me Not," the big Broadway college life hit, he will slink off for a good rest. However, he is scheduled for a personal appearance tour which will bring him back to New York again this summer. After that he'll return to Hollywood for another movie and is expected to return to the air in September or October.

Kate Smith will soon be on her way back to Manhattan from California after a highly successful vanderbilt tour, which has lasted considerably longer than originally scheduled.

ELIZABETH LOVE, heroine for the past two years of "Roses and Drums," has left the cast to play in a London company of the comedy hit, "She Loves Me Not." Reed Brown, Jr., who was opposite her in the radio series for that period, is now playing the lead in the New York production of the comedy, replacing John Beal, who has gone to Hollywood. . . . After a recent Ed Wynn broadcast, two girls approached the comedian and told him they were writers for an out-of-town newspaper and would like an interview. Wynn sat down with them and they began to pop the questions at him. He answered very willingly, until they asked him what he did before he entered radio. Right then and there the interview was ended. Did Wynn burn up! From now on the Chief will stick to his horse instead of interviews.

Audition Causes Stir

HARRY BARRIS, composer of "I Surrender, Dear," "Little Dutch Mill," "Lies," "Mississippi Mud," et cetera, will be master of ceremonies at the opening of San Francisco's new Music Box Night Club Thursday, May 17. Barris, you may recall, was one of Paul Whiteman's original rhythm boys with Bing Crosby and Al Rinker. . . . The audition of Frank Black's Viennese operettas for Lucky Strike last week, with James Melton and Jessica Dragonette, seems to be one of the chief topics of conversation around the NBC aircastle. Those who heard it are still raving, and Jimmy Melton says, in his best Southern lingo, "It's bootiful."

One of the alert minds in the NBC sales department who has been quick to sense a change in trend of air entertainment in (Continued on Page 32)



Leon Belasco as he looked when he bld farewell to his listeners before his departure on vacation to Europe

ALONG THE AIRIALTO

By Martin Lewis

ONE of the romances of radio is the inside story of how 17-year-old Joan Fields, of Long Branch, N. J., came to the airwaves. She is the musical prodigy of Albert Spalding. He met her ten years ago, as she played around her father's flower shop in Long Branch. The virtuoso makes his summer home at the resort. Knowing that Spalding was a great violinist, the little girl's father told him proudly one day that his daughter played the instrument.

Spalding courteously remarked that he would like to hear her play, and the fond father, eager to seize such an opportunity, took him up on the spot. He corralled the little girl, got her violin from the house, and there in the flower store, before the great master, she played. Her manner of playing amazed Spalding.

Since that time, with his encouragement and help, for ten years Joan has practiced and labored assiduously. Her skill increased, until in Spalding's opinion she had become so proficient that she merited attention as a concert violinist. His radio program gave Spalding the opportunity to put his belief into actual practice.

"There are plenty of women violinists who are just as good as men," he declared, "only it is seldom that they are given the chance to show it."

But Joan Fields will have her chance to show it every week, over a coast-to-coast network, and under the sponsorship and supervision of one of the world's most noted musicians.

WHEN JAMES MELTON replaces Lanny Ross



Ruth Robin's latest photograph, taken shortly after she was made a soloist with Charles Barnet's orchestra

Dragnet for the Gags and Wits of Radio

REVIEWING RADIO

By Martin J. Porter

IT IS A tradition along Radio Row that all those clever quips, epigrams, wisecracks and occasional flashes of philosophy which appear to be out of the mouths of radio celebrities really are the output of

stooges for their brilliant utterances, and I was loath to believe it. So I figured it would be an interesting experiment to meet some few artists vis-a-vis and tax them with the task of giving birth to an epigram or something.

Most of them I had to call on the phone, but I wouldn't leave messages. I didn't want to give them time to employ outside talent. And so I can say with certainty that the following cracks are spontaneous but I can't prove of course that they are original. Read these and weep:

"The radio microphone is the Salvation Army for ugly ducklings who discovered they could sing, act or play."

—Mario Chamlee

"A studio was once a place where models posed for artists. Now it is the place where artists pose for anybody."

—Grace Donaldson (Don Hall Trio)

"Radio was first intended for armchair relaxation at home. Now it's something you listen to while crossing town in a taxi."

—Joey Nash

"If wives would stop acting like governesses, the divorce courts would be half empty."

—Beatrice Fairfax

"To attain perfection, emulate the hammer. Keep your head; don't fly off the handle; find the point and drive it home; make mistakes, and start all over again, and remember—the ham-

and that listeners' likes and dislikes as expressed, testify to high mental caliber."

—John B. Kennedy

"Radio is an industry where the artists who have their audiences in the palms of their hands need never worry about the listeners' twists of the wrist."

—Gertrude Berg (of the Goldbergs)

"Radio performers who go high but should always remember that by a flick of the fingers the listener can turn them into an orchestra."

—Lennie Hayton

"My advice to radio performers who are still wary of the mike is: 'Don't worry when you stumble; remember a worm is the only thing that can't fall down'."

—Arthur Boran

"Always remember that it's better to have a bird in the hand than to invite two of them from the Bronx."

—Ray Perkins

"Radio can't compete with a newspaper because it has no crossword puzzles and you can't wrap up your lunch in it."

—Annette Hanshaw

"Broadcasting has been known to cure deafness—but lately it has been encouraging it."

—Edith Murray

"Nothing has done more than radio to put business on a sound basis."

—Donald Novis

"Wasn't Venus de Milo lucky to have existed in a previous era! Imagine her today, being forced to turn off the radio with her teeth!"

—Fred Allen

WE HAVE the press agents to thank, too, for so much reading matter about the precious old violins, which seem to be concentrated among the handleaders of the radio world. Every once in a while we hear of one of these fiddle owners losing the instrument, or inadvertently sitting on it, and we are moved to shed tears of sympathy.

It is Enrie Madriguera who proves to us that these fiddles are nothing to worry about, if you confine them to dance music.

Enrie told me the other day that if you are on the receiving end of a radio program, you can't tell, during a dance number, whether a fiddle is a Strad, a Guarnerius or a two-dollar instrument out of a hock shop.

GRACIE ALLEN and George Burns arrived in New York from the Coast, and raised particular heck with the railroad porters when they couldn't find a small suitcase which was included in their baggage. Nobody could find it. And then, when Gracie opened a large traveling bag, she discovered that she had packed the "missing" suitcase INSIDE the big one.



Betty Day (above) registering her pleasure at being made a member of the cast of "45 Minutes in Hollywood"

their personal press agents, who find most of them in the humor magazines. They say that B. A. Rolfe owes much of his fame to a press agent who publicized Rolfe by sending to each columnist daily, a very clever crack; and we all know that Rolfe is the last man in the world to speak facetiously.

So I've been wondering if it is at all possible for a radio artist, whether he be comedian, singer, actor or musician, to contribute epigrammatic quips without help.

What put this notion into my head was the dismal lack of humor and spontaneity which characterized a dinner attended by comedians last week. They had gathered to hang a plaque in honor of Joe Miller's anniversary, and the only wheeze audible in the joint was that of Colonel Stoopnagle, who wanted to know why they didn't hang a comedian instead. Otherwise, there wasn't a gag in the place, nor an epigram, nor even a remote scintillation. Thus it appeared that the tradition about press agents and script writers doing all the clever ghosting might be true.

Still, it seemed to me to be a tough world where professional people have to depend on anonymous

Arlene Francis (right) is one impersonator who believes that costume and make-up aid a characterization. Note carefully what she is wearing

mer is the only knocker in the world that does any good."

—Will Osborne

"Music is an international language—the language of love. But much of the radio music speaks only with profanity."

—Enrie Madriguera

"What radio needs is more sense and less censor."

—Tony Woos

"I think the intellectual capacity of the radio audience is grossly underestimated. Generally, I find, through letters and contact, many subjects requiring intelligent understanding; and I find that the average listener writes and speaks about them with exceptional brilliance



"The World's Best-Loved Mother"

MADAME Ernestine Schumann-Heink, the great contralto, now in the fifty-sixth year of her illustrious career, has experienced few triumphs to equal her newest venture, that of being on a commercial radio program with a thirteen-week contract.

But of far greater importance is the gratification she gets from the billing which her sponsor has given her, that of "the world's best loved mother."

"It is one of the most beautiful things that could be said about me!" she exclaimed when interviewed recently.

"Mother love is the greatest, most beautiful thing in the world, and my heart goes out to those who have not known or experienced it."

Madame Schumann-Heink is the mother of eight children, grandmother of eleven, and great-grandmother of four, so she should know whereof she speaks.

Even more than mention of her beautiful music, a reference to her family will bring to her eyes a joyous light.

"I am proud of my family," she said, "and more than proud that my career did not at any time interfere with my home life. I think I have disproved the belief that one cannot be a great artist and an affectionate mother at the same time."

Certainly there is no question that the 73-year-old diva has been both a great artist and an ideal mother. Her radio works awes her.

"I love it!" she exclaims. "Ach, what a blessing to the world it is! To think of its possibilities fills me with a kind of awe, a reverence for the advances of science."

"And it makes the finest music available to the humblest in the land. I sit in California and listen to Toscanini conducting in New York, and I weep like a child. Perhaps it is not altogether for the loveliness of the music."

There is another aspect to Madame Schumann-Heink's awe for the little black box into which she sends her beautiful voice. She is awed when she thinks of the tens of thousands of listeners. For all her years of public appearances, and before all the world's greatest personages, she gets "mike fright" just as does the youngest recruit to the entertainment world.

"I have sung before the radio many times," she says; "at Christmas, on Armistice Day, and on other occasions, and always I am what you call 'jittery'—nervous, uneasy."

"If it were a great concert hall, or an opera house, I would not mind."

"But there are so many listening, and one cannot see them. Always there is the question—will they understand?"

Madame Schumann-Heink would have young singers beware the dangers of the radio. The delicate microphone, she points out, is as ready to pick up and register the false as it is to amplify and beautify the true. Her views on this point are noteworthy:

"One must know how to sing before attempting this new medium of expression. Young singers nowadays are too eager to reach the top quickly. To succeed as a singer you must have a voice. You must have talent."

"You must be patient, and not afraid of hard work. Above all, you must deny yourself luxury, be content with simple living, and not permit yourself to be beaten by a few disappointments."

The story of Schumann-Heink's own life, the manner in which she rose above hardships and disappointments to reach the pinnacle of fame, qualifies her amply to give such advice to ambitious young singers who are eager to follow in her footsteps.



Most recent photograph of Madame Ernestine Schumann-Heink. Observe the medals she wears. They were presented to her in recognition of her singing for veterans and soldiers during the World War

cake of Colonel Stoopnagle and Budd's CBS network career. May 24 marks their third anniversary with CBS; it also marks the date when, with the Casa Loma band and the entire Camel Caravan, they move out to Glen Island Casino for the summer. There will be a party-nagle.

Signed On: "Singin' Sam" (Harry A. Frankel) now has something to sing about as he sojourns at Justamere Farm near Richmond, Indiana. On May 2, in the Hoosier town, Harry took to wife, Miss Helen (Smiles) Davis of New York, and is honeymooning in the bucolic retreat.

Signed Off: A tragic believe-it-or-not accident has cut short the career of John Langley, first violin in Rex Battle's Royal York Hotel orchestra, Toronto. Langley, only 28 and one of Canada's most brilliant musicians, was hunting; he blew off his left forefinger with a shotgun.

NEW SONG LEADS

A SONG that leaped into instant popularity, "Beat of My Heart," led the list of those played most frequently over the networks during the last week, with the number that led the week before, "A Thousand Good Nights," a close second.

Since its introduction, "Beat of My Heart" has achieved popularity unprecedented during the year, as is evidenced in the fact that during the week previous, it appeared in neither the list of hits played most frequently nor the list of bandleaders' selections.

Following is the table compiled in Radio Guide's summary for the week:

TEN SONGS PLAYED MOST OFTEN ON NETWORKS		BANDLEADERS' PICK OF OUTSTANDING HITS	
Song	Times Played	Song	Points
Beat of My Heart	25	A Thousand Good Nights	25
A Thousand Good Nights	24	Riptide	23
True	23	Beat of My Heart	22
Little Man, Big Day	21	True	20
Riptide	21	Dancing in the Moonlight	18
Love Thy Neighbor	19	Infatuation	18
Love Go Wrong	17	As Long As I Live	17
The House Is Haunted	17	Love Thy Neighbor	15
Do I Know It's Sunday	16	Do I Know It's Sunday	15
Waitin' for Katy	16	Little Dutch Mill	13

YOUR GROUCH BOX

YOUR reactions to a radio program are important. If anything annoys you there must be a good reason for the annoyance, and program directors are interested in correcting their errors. Some little thing may be disturbing you and spoiling your complete enjoyment of a broadcast. It can be corrected if you give expression to your thoughts.

Don't coddle a radio grouch! Get it off your chest! "Your Grouch Box" is the listener's safety valve, and the escaping steam blows the warning whistle for program directors. Send in your criticisms. They may help to eliminate things that are annoying you and many millions of other radio fans.

Don't worry about the phraseology of your letter, or whether it is construed as destructive or constructive. If it points to a jarring element in broadcasting, the "Grouch Box" is your forum. In the language of that illustrious American statesman, the late Theodore Roosevelt, "Stand up and speak up."

In radio, improvements are being introduced by the hundreds every year. Your radio grouch, clearly expressed, may be the direct means of bringing about one of these advances. This can not happen if you keep your pet peeves to yourself; it can only happen if you will express them as honest criticisms and helpful suggestions. Radio Guide reserves the right to print any letters received.

Here is a succinct criticism of radio manners. Do you agree?

Dear Editor: It is so easy for those sitting in a comfortable chair, and listening in, to tell an announcer what to do and what not to do. Yet, whenever two of them seem to be placed on an assignment, why must there always be a meeting of a "mutual admiration" society as each of them extols the virtues of the other when the mike is switched from one to the other?

And why, oh why, must announcers, speakers, singers and all, continually say "thank you"? It is we, the listeners, who should say "thank you" when we enjoy the privilege of listening.

Fairholt, Minn.

EDWIN J. DAHL

Radio has improved—is improving—faster than any other art or science in man's history. This brilliantly rapid advance has been helped immeasurably by the alertness of sponsors and broadcasters, to accept sound criticisms from listeners. You, the listener, are the one who must be pleased. Tell what does NOT please you to "Your Grouch Box," in care of Radio Guide, 551 Fifth Avenue, New York City.

WAVE MARKS

Meter: Original appearance of Loretta Clemens, NBC actress, took place in Marblehead, Ohio, just 27 years ago on May 12. Which accounts for Loretta's flying visit there to play a return engagement—but in a different role. Just a happy return.

Meter: Or should one say "mater"? For, remembering that a boy's best friend is his mother, Arthur Boran will hurry from his broadcast May 17 to give an intimate impersonation of Arthur Boran being a good son at mama's birthday party.

Meter: Raymond Paige, the orchestra leader, is getting reticent about his age. Hence anyone wanting to know how old Ray becomes on May 18, will have to go to the party and count candles.

Interlude: For six weeks, Rudy Vallee will enjoy the delights of a New England vacation following his departure from Hollywood and prior to opening for the summer at the Pavilion Royale, on Long Island.

Coming Up: From now on when you say "Colo-

nel" to Duchin, don't smile. For Eddie is the most recent radio name to be added to Kentucky's list of Colonels. Egad, huh!

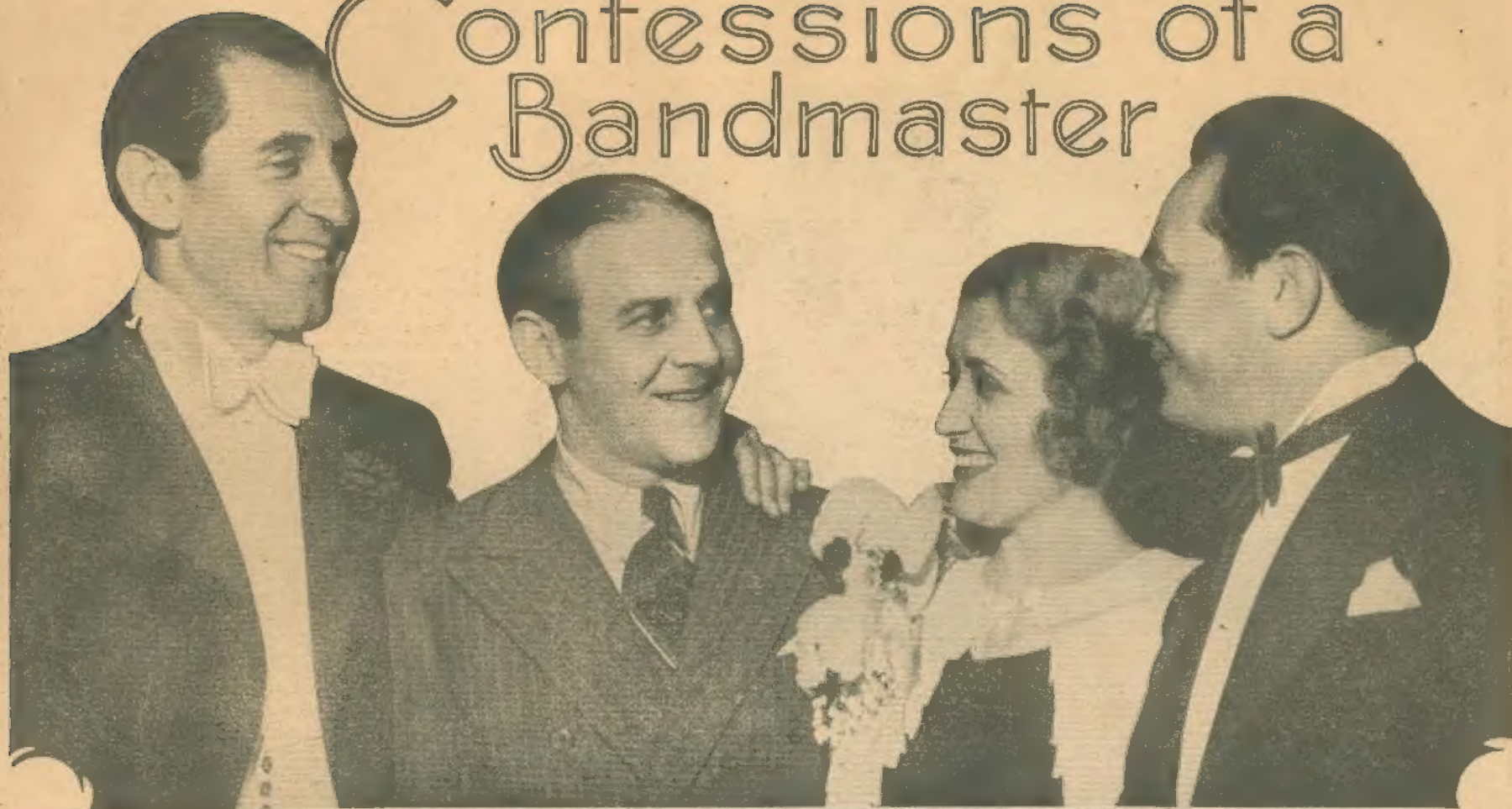
Static: Enric Madriguera, a tango king at New York's Waldorf Astoria, must explain to a jury that pretty Gay Delys is just a lot of interference in his life. He must also tell why he shouldn't pay her \$100,000; for, says Gay in suit, lithe Enric loved and lied.

Static: CBS has ordered New York's Taft Hotel, and Buddy Welcome, relief orchestra leader there, to refrain from using the name "New Englanders." Barney Rapp was suing both leader and hotel for this

Static: Pete Bontsema of "Al and Pete" accused by wife, Julia, before Judge Desort in Chicago, of carrying hillbilly tactics into the parlor much to her physical distress. No contest, so Mrs. Bontsema won decree after 10-year union.

Meternagle: Three little candle-nagles appear on the

Confessions of a Bandmaster



Both an exciting panorama in words and a penetrating analysis, the "Confessions of a Bandmaster" has commanded the attention of every reader of RADIO GUIDE interested in the broadcasting of music. The stark frankness of Mr. Lyman's extraordinarily human document is equally as engaging as it is challenging.

With the presentation of this narrative drawing to a close, the evidences of reader interest continue to multiply. Herewith is the eleventh instalment.

By Abe Lyman

I TELL song pluggers I never rehearse any number on the job, so they offer to have an arrangement made as an inducement. Each music publishing house employs one or more arrangers, but they'll turn out the same kind of an arrangement for my band as they would for another. So I'll have nothing to do with them. As a matter of fact, I pay \$50 each for my own arrangements, which are made by one of five boys in my band. They are the best in the business.

I will take a piano copy from a plugger, however. One of the pianists plays it several times, and if we like it, I turn it over to one of my arrangers. He takes a week to complete the arrangement, and it is then distributed among the musicians.

Sometimes they offer me money to plug a song for them. Frequently they offer me a flat rate per plug; that is, a fixed amount for each time a number is played over the air. I have only one answer to this type of song plugger:

"Scram!"

A bandleader can make plenty of money if he wants to let himself in for the type of chiseling necessary to get it that way. But if the sponsors find out about it, the bandleader lets himself in for plenty of grief. According to the theatrical paper *Variety*, certain sponsors recently learned that bandleaders on their programs were accepting money from outside sources, and immediately shaved their salaries. Some of the bandleaders quit.

I have made money on songs I have written, and songs in which I have bought an interest. I also have lost money because I failed to see the possibilities of a hit song. One such incident cost me somewhere in the neighborhood of seventy thousand dollars in cold cash. Johnny Schoenberger, one of the boys in my band when we first played in California, had written a song he had titled "Whispering." He offered me one-third interest in the number for one hundred dollars. I turned him down.

"Whispering" was published and, you'll remember, became the greatest hit of the year. To add to my regret over my refusal to buy, we played the number over and over night after night. The chorus seemed to be composed of the words: "Farewell to seventy thousand dollars."

The song made nearly two hundred thousand dollars before it lost its popularity.

Abe Lyman with a group of celebrities in Hollywood, on the occasion of his recognition as the leader of "the Favorite Band of Movieland." (Left to right) Abe Lyman, Walter Winchell, Ruth Etting and Edward G. Robinson

A few years ago a really popular tune made money. Each sheet sold for sixty cents and had a long run. Radio has changed all that. Constant repetition of a tune over the radio tires the public. They turn to new numbers after two or three weeks. In addition, prices on sheet music have dropped considerably. Record sales have dropped off, too, and the prices on records are down. All of these causes contribute to lowered incomes for music publishers and authors.

In the old days, too, more tunes were stolen, some of them lifted brazenly from popular numbers that had gone before. Today, the American Society of Composers, Authors and Publishers, inspects each tune and, if it is obviously a steal, ASCAP will not sanction its publication.

Song publishers, of course, are in the business to make money. And they can't accomplish this purpose if they produce numbers which do not attain popularity. Because of the terrific output of songs in quantity, it has been necessary for the publishers to devise methods of having their songs played by the popular bands of the country and sung by popular stars of the radio. Since radio has shortened the life of a popular song, radio must be used to plug (promote) a song after publication. That is why the song pluggers (they hate the term and would sooner be known as "contact men") are used to establish contact with the stars and the bandleaders.

The publishers themselves are song pluggers in a

sense. They entertain lavishly, and of course expect a plug for their songs when the opportunity arrives. They do not ask for a plug. It is one of those unspoken requests which are understood on Broadway.

I have many friends among the song pluggers. In fact, every one of them is an intimate associate of mine. Nevertheless, I scan a new tune very closely before I'll jeopardize the popularity of my band by playing an unworthy number.

I had an argument once with a publisher friend, and it cost me a great number of hit tunes. It happened this way: I had written a tune—a good tune I thought, and this publisher accepted it. He failed to publish it for a month or two, and I asked him about it. I wanted the money due me for the number. The publisher refused to make an advance on royalties, and also refused to return the song. Instead, he placed it in his files where it has been collecting dust these many years. When he refused to play ball with the song, I swore I would not play any number that came from his publishing house. I stuck to my vow for a year—a year, unfortunately, when most of the hits were coming from that same publisher.

I consider the most important part of a bandleader's business to be that of playing request numbers. It is the matter of giving the customers something they want. I make it a point never to refuse to play a favorite tune for anyone, whether the request comes by mail from a radio fan or is made in person by a patron in any cafe in which I happen to be playing.

Requests sometimes are a headache. It is necessary for the band to have arrangements on hundreds of different numbers in order to anticipate the numerous and sometimes strange requests for "that number you can play better than anyone else, Mr. Lyman!" It means that we must dig frequently through heaps of old numbers to find the one requested, and that, in the event we haven't the number, we must try to play it by ear. Nothing is too much trouble, however, if we are able to please the customers.

Often my advice and help are asked by bandleaders from out-of-town places. These leaders want to expand their fields; they usually want to come to New York. I have tried to summarize a number of these requests. My answers to them, and the substance of my advice, are about as follows:

I'm sorry you asked me to tell you about the obstacles which beset the path of an "unknown" bandleader who hopes to come to New York and make a name for himself in the entertainment field. I'm going to have to be very discouraging. Probably you won't like what I'm going to tell you. If, however, you are determined to overcome the obstacles I'm going to describe here, you'll probably come on anyway and get to be famous as one of the leading bandleaders of the nation. That remains to be seen.

You tell me that you have organized a great band, and that you have reached the peak of popularity and earning power in the vicinity (Continued on Page 38)

Help Radio Guide to Serve You

RADIO GUIDE can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

This, then, is YOUR magazine. It is made for you and by you. The pride RADIO GUIDE finds in its fast growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publisher with indications of your wishes. Only with your help can the success of RADIO GUIDE be expanded and its service to you thus increased.

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

Highest Spot for "Mike"

Interior of stratosphere gondola (left) showing special broadcasting equipment. (Below) the gas bag that will take up the gondola, under construction at Akron

ANY day now two aeronauts, Major William E. Kepner and Captain Albert W. Stevens, of the Army Air Corps, will ascend miles above the earth, and broadcast. The gondola of their 3,000,000 cubic foot balloon has been fitted with a tiny transmitter built especially for the purposes of describing to listeners on earth a variety of things in the sky. The flight is being sponsored jointly by the National Geographic Society and the NBC.

Special scientific studies are planned during the ascension, to determine the effect of cosmic rays on radio transmission, the varying angle of reflection from proximity to Heaviside layer, as well as the military and commercial value of radio from the stratosphere.

As the balloon floats high above the earth, Major Kepner and Captain Stevens will be heard at frequent intervals over nation-wide networks here and in Europe.

The radio equipment will permit two-way communication between the balloon and the ground, and contact will be maintained at all time throughout the flight. Both from the building of the National Geographic Society and the offices of the War Department in Washington, officials will converse with the two balloonists.

The flight will be the most ambitious voyage into the stratosphere yet undertaken. The lifting power of the huge balloon makes it possible to use a larger gondola than before—100 inches in diameter instead of 84, as in the case of Lieutenant Commander Settle's ascension last fall. This in turn makes possible the use of more weight for radio equipment.

Inside the gondola, in addition to Major Kepner and Captain Stevens and the radio receiving and transmitting equipment, will be instruments for obtaining a variety of data desired by physicists.

O. B. Hanson, NBC Chief Engineer, R. M. Morris, Development Engineer and William Burke Miller, director of special broadcasts, are holding frequent conferences with officials of the National Geographic Society and the Air Corps on plans for the flight.

During the remainder of the month of May, a series of programs will be broadcast over NBC networks, in which officials connected with the aerial adventure will announce the construction of the balloon and gondola, tell what the scientific objectives of the flight are, and give detailed information about the radio equipment.

WILL GIANTS SNAP THE CHAINS?

WHEN President Franklin D. Roosevelt pressed the key in his White House study, sending a dot to Cincinnati and thereby officially putting WLW, the world's most powerful broadcast station in operation, did he also set a startling punctuation mark in American broadcasting?

The new Crosley superpower station is one of the outstanding achievements of this age of engineering marvels. Its power rating of half a million watts only becomes significant when its complete coverage of America is considered. Without benefit of telephone wires, repeaters and the aid of fifty or sixty radio stations, it covers the North American continent. From the frozen tundras of the Arctic to sub-tropical America, the voice of this thundering giant is heard on regular schedule.

Its lofty 831-foot antenna mast "projects" programs to every section of the country with a signal intensity equivalent to that laid down, in any given area, by a local 5,000-watt station.

The potentialities of WLW, aside from its popular appeal, (which must depend upon its program material)

represent a new factor in the economics of broadcasting. The question uppermost in the minds of the broadcast fraternity is "What effect will the new superpower station ultimately mean to the developed chain system of broadcasting in America?" Will its complete and economic coverage of the American continent make it the Mecca of sponsored programs?

Radio operators of stations throughout the country are taking a little consolation and solace from the fact that there are only twenty-four hours in the day, and that the new station can handle only a given number of programs. Until other stations of equal or greater size are projected, there will be a sufficient business to go around.

Its advantages, aside from the economic and commercial aspects, are numerous. To the listener its principal one lies in its ability of overcoming almost any static or atmospheric disturbance.

Three stations of the caliber of WLW, in the opinion of the most conservative observers of radio development, would supply the national needs of the radio

audience. No one believes, however, that it will eliminate the local station, although it may change chain broadcasting, as the latter is now understood. The local station serves its locality much in the manner of the daily newspaper and is inseparably a part of the area which it dominates.

This powerful unit of WLW is not an unprecedented event; that is, not for Powel Crosley. He has been the exponent of superpower broadcasting in America. The new 500,000-watt station is the natural successor to a 20-watt station which Powel Crosley operated from the attic of his home in 1921. It is the old 8CR grown to "man's estate." Crosley's dream has been realized in the last thirteen years in his jump from a 20- to a 50-watt transmitter, then to a 500-watt, next to a 5,000, then to a 50,000 in 1931, and now 500,000.

The power it takes to operate this station is equivalent to that used during the course of a year to light the homes of a city the size of Albany, the capital of New York State; or Dayton, Ohio; or Hartford, Connecticut—and is equivalent to the power consumption of a city like Phoenix, Arizona for a period of five weeks.

The increased power from 50,000 to 500,000 watts has increased the signal strength of the station approximately 325 per cent, and extends its service area more than 1,000 per cent. Under favorable conditions WLW will be heard on the air anywhere in the world—America is just its back yard. Its antenna tower is 250 feet higher than the Washington Monument. The huge water-cooled tubes require 1,000,000 gallons of water a day, dissipating enough heat to service a large size apartment building. The Goliath of the air took two years to construct, and cost \$500,000—a dollar a watt.

THEME SONGS THAT "CLICK"

Fred Waring's Tag Melody, "Sleep"

RADIO is not the originator of the theme song. In fact, certain theme songs have clicked before the advent of popular broadcasting. Fred Waring's tag melody, "Sleep," is a notable example.

Audiences at the Capitol Theater, New York, recently heard Waring's band play that theme song daily, just as dance crowds in pavilions and ballrooms years ago heard the Pennsylvanians begin an evening's entertainment with the now famous waltz tune that was once a hymn. Waring's "Sleep" not only clicked! It has lived!

Fred discovered the tune fifteen years ago at a dance at Penn State College. A visiting Negro band was blasting the tune in ragtime tempo. Recognizing the value of the number through the blare of brass, Fred asked the musicians for the title of the song and where it could be obtained.

"We don't know, suh, when it comes from. We just plays it!" they replied.

Waring hummed the tune for weeks, keeping it fresh in his mind while he searched through stacks of music for the number. He found it—in a hymn book! It's original title was "Visions of Sleep" and it was written by Adam Geibel, a blind church organist who lived in Philadelphia.

Fred traveled to Philadelphia and called on Geibel, whose compositions total more than 1,500 hymns and piano numbers. Geibel gave him his original manuscript of the tune. Waring made an orchestration and adopted the music as the theme of the Pennsylvanians.

"Sleep" became a hit-number in 1924. The country was singing it, playing it, whistling it—and waltzing to it. The music is as much a part of Waring's Pennsylvanians as Fred or his brother, Tom—or Poley McClintock. Each time the band has an appearance before the microphone, on the stage or at a dance, "Sleep" has had a place on the program.

The composer of "Sleep" is dead now, but his spirit lives on in the heart of the leader of one of the most successful musical organizations in America. That is why the original manuscript of the hymn-jazztune-waltz hangs, framed, in an antique gold case in Fred Waring's private office in New York City.

Forty Years ago, Geibel wrote:

"Sleep, Sleep, Sleep—
How we love to sleep
At the close of day
When the joys of the day fade away,
And the memories sweet
Of the day repeat;
While we sleep, sleep, sleep."

Permission to reprint in Radio Guide has been granted by Sherman, Clay & Co., San Francisco.

The sweetness of the words is surpassed only by him, who, in writing a hymn, unwittingly wrote a hit dance tune and the theme for a great band.

Diva's Challenge

GLADYS SWARTHOUT TO PROVE THAT ART AND MARRIAGE BLEND



CONTRASTING the philosophy of Port Charles, where it is held as axiomatic that no woman can be both an artist and wife, and who for that reason feels she must give up her marriage with George Forman, is the very different viewpoint of Gladys Swarthout.

"Marriage," declares this beautiful Metropolitan diva and radio star, "is the flower, and fulfillment of every woman's life. Be she chairman or queen." Her experience has indicated that marriage can make a great artist even greater. "If I had to choose between my husband and my career I'd choose my husband. But," she added, her lovely face crinkling in a smile, "it's nice not to have to choose."

What she was asked, is her formula for her successful blend of husband and stardom—her design for living? The answer is simple, the combination they make is interesting. First of course comes the fact that being a good, happy wife is Miss Swarthout's main objective. Then she considers it very important that her husband should be tactically of course. Does he have a variety of interests, she asks, along with his own? and both expect to be content with their life together, not just a year or two.

When she was asked how her husband can give her the time and attention she needs, she replies, "He is very busy, but he always finds time for me, going to the theatre, to the opera, to the movies. He has no other commitments, but he knows that a part of his life is to be with me, and that that another part of his life is to be with me."

"He tells me quite frankly when he thinks I've expressed a viewpoint on something, 'miss.' In fact, when I have pointed my husband, I feel that I have placed my most valued of lives—as well as my greatest admirer. The result is that when he does praise me I am so happy. I know he means it. I think it all comes down to this: that the underlying basis of our married life is love plus honesty, plus fact."

Miss Swarthout greatly admires her father-in-law, Dr. Frank Chapman, the first cardiologist who is dean of the American Medical Association. She has profound respect for the calmness of this gentle and talented man, and is intensely interested in the career of his daughter-in-law and gladly gives her the advice and criticism she asks of him.

Being married to a singer himself,

Gladys Swarthout and her husband (above) have a complete similarity of interests as witness their keen enjoyment over a game of cards. Right Miss Swarthout wearing the type of gown she frequently dons for her broadcast work.

professional advantages, the diva points out. Her husband's training has fitted him to work right with her, from song rehearsing, setting suitable compositions for concerts, discussing the terms of a contract, etc. For her, it is possible for them to spend most of their time together, were he a business man. He points out that her live shows have varied for him, from a typical day in her home. The singer arose early and took exercise for an hour.

in Central Park. Both then riding, walking and golfing as is too strenuous. Miss Swarthout returns, returning they breakfast in an informal, sun-drenched little dining room.

The wife and singer admits quite frankly that she is a sun worshiper in the sense that she likes to bask in the sun's rays. It is for this reason that the drapes at all the windows in her home are arranged to open easily to admit the greatest possible flood of sunshine. On warm days her husband and friends are admitted freely to any room in which she happens to be.

The athletic Mr. Chapman shares his taste with his wife as he shares so many others. Consequently, at the end of each summer, both husband and wife exhibit healthy coats of tan.

About breakfast time the phone begins to jangle. Fashionable dressmakers—news photographers—managers—friends, begin calling. Almost always Mr. Chapman answers these calls, and decides which demands upon his wife's time are to be ignored.

Sometimes there are rehearsals to attend. The Chapmans usually leave the home together, the husband dropping his wife at the Metropolitan or at the

NBC studios—where Miss Swarthout sings in an operetta every Tuesday night. Then it will go on about its own affairs—has no rehearsals or business appointments.

Before I was married there was no pattern to my social or private life. Miss Swarthout admits. I suffered from that drifting restlessness haunting to people whose private lives are not centered around any particular person or place. Marriage has changed that. I have a home to go to, my home, to keep it, and I have a happy apartment to go to. I hope we only one that is there is worth to me. I expect the war-ridden city center is history."

RADIO'S MASCOT

Till go you love is on the magazine cover. You must love her. Few else could you accept for Virginia Carls' almost record number of weekly appearances before the microphone. This totals 25 to be exact, and a long career of top sponsored programs.

The vibrant personality which the 27-year-old radio star projects over the air is not later inspired. It was a characteristic of her youth and accounted for her selection as mascot for the University of Alabama's most famous glee club. That was the historic team which traveled to California to dominate a mighty Stanford team and won a national supremacy.

Virginia was then a student at the southern college which she attended, the competing high school course at Little Rock, Arkansas. The Carls met migrated to Little Rock shortly after Virginia's birth in February.

Not yet an opera singer, she must have been at least 16 when she first sang in the choir of the Little Rock High School. It was as the most popular girl in the school that she was chosen to sing in a radio program, the first of many.

Virginia's first radio appearance was on a local station, the Little Rock station. It was a success. She was asked to sing on a number of other local stations. She was then asked to sing on a national station, the NBC station. She was then asked to sing on a number of other national stations. She was then asked to sing on a number of other national stations.

Probably her best known radio work is that of Ellen Trent, who is heard on a number of radio stations, including the NBC station. She is also heard on a number of other radio stations. She is also heard on a number of other radio stations.

She is also heard on a number of other radio stations. She is also heard on a number of other radio stations. She is also heard on a number of other radio stations.

She is also heard on a number of other radio stations. She is also heard on a number of other radio stations. She is also heard on a number of other radio stations.



Monday, May 14

CALIBRATION: Please use Datasheet S-100. Time add one hour to the time shown on the scale. **PHYSICS:**

MORNING

[illegible]

8-45 P.M.
WENR—D. C. ...
WGN—D. C. ...
WIND—D. C. ...
9:00 P.M.
NBC—D. C. ...
WGN—D. C. ...
WIND—D. C. ...
WOC-WHO—D. C. ...
WTAM—D. C. ...
9:15 P.M.
NBC—D. C. ...
CBS—D. C. ...
KMOX—D. C. ...
WGN—D. C. ...
WMAQ—D. C. ...
WOC-WHO—D. C. ...
WTMJ—D. C. ...
9:30 P.M.
NBC—D. C. ...
KMOX—D. C. ...
WCCO—D. C. ...
WENR—D. C. ...
WGN—D. C. ...
WIND—D. C. ...
WLV—D. C. ...
WTMJ—D. C. ...
9:45 P.M.
CBS—D. C. ...
WBBM—D. C. ...
WIND—D. C. ...
WOWO—D. C. ...
9:50 P.M.
WGN—D. C. ...
10:00 P.M.
NBC—D. C. ...
CBS—D. C. ...
WBBM—D. C. ...
KMOX—D. C. ...
WCCO—D. C. ...
WENR—D. C. ...
WIND—D. C. ...
WLV—D. C. ...
WMAQ—D. C. ...
WOWO—D. C. ...
WTAM—D. C. ...
WTMJ—D. C. ...
10:05 P.M.
KMOX—D. C. ...
10:10 P.M.
WGN—D. C. ...
10:15 P.M.
NBC—D. C. ...
WCCO—D. C. ...
WDAF—D. C. ...
WOC-WHO—D. C. ...
10:30 P.M.
NBC—D. C. ...
CBS—D. C. ...
KMOX—D. C. ...
WCCO—D. C. ...
WENR—D. C. ...
WGN—D. C. ...
WLV—D. C. ...
10:45 P.M.
KMOX—D. C. ...
11:00 P.M.
CBS—D. C. ...
KMOX—D. C. ...
WENR—D. C. ...
WBBM—D. C. ...
WHAS—D. C. ...
WIND—D. C. ...
WLV—D. C. ...
WMAQ—D. C. ...
WTAM—D. C. ...
11:15 P.M.
KMOX—D. C. ...
11:30 P.M.
CBS—D. C. ...
WENR—D. C. ...
WBBM—D. C. ...
WHAS—D. C. ...
WLV—D. C. ...
WMAQ—D. C. ...
WTAM—D. C. ...
11:45 P.M.
KMOX—D. C. ...
12:00 Mid.
WBBM—D. C. ...
WLV—D. C. ...
12:15 A.M.
WBBM—D. C. ...
12:30 A.M.
WLV—D. C. ...
12:45 A.M.
WBBM—D. C. ...

[illegible][illegible]

CAUTION: if you use Daylight Saving Time, add one hour to the time schedules in these programs.

WLS—Weather Markets
WOWO—Hollywood Star
9:15 A.M.
NBC—Ayer's Column The Chief in the Modern
Wall Dr. L.B. Oppenheimer, Club s Bu
Road Department of Junior WIAF WDAF
WMJQ
NBC—P... Tower WIZ KLV
WBFF
L... M... Br...
I... Sch...
B... D...
KMOX—S... Ch...
WBMM—T... S...
WENR—Today's Children
WFBS—...
WGN—... Neighbor
WIND—...
WLW—...
WOC WHO—T... G...
WTAM—B...
WTMJ—A... Day
9:20 A.M.
WLW—Live & Play
9:25 A.M.
WGN—Board of Trade Reports
9:30 A.M.
NBC—Iron Scab B... WIAF
WDAT WGB ALD WMAQ WIAM WBFB
CBS—Movie Parade WABC WOWO WCCO
WHAS WIND
L... M... Masonet
A... L...
M... C...
Vase Press... Tenner
B... Greig
NBC—S... Band Shot In Heart Capt
T... Conduct... Dor Lowe, MC
WIZ KLV WTW
KMOX—Let's Carry News women's program
WBMM—Air Wolf
WENR—Earth Rat Races (NBC)
WGN—Don't See a Party Trio
WJD—Murder of the Day
WTMJ—Bird House

[Handwritten musical notation]

(WEDNESDAY CONTINUED)

HIGH SPOT SELECTIONS FOR WEDNESDAY

Time Given Is Central Standard

- 1:15 a.m.—Morton Davies interviewed by Love a Feller. Page's orchestra. CBS WBBM.
 12:30 p.m.—Gordon Carnie at Memphis. Crowning of King and Queen. NBC KYW CBS
 WIND 1:1 p.m.
 6:00 p.m.—Jack Pearl. The Baron. Cliff Hay. Van Stooden's orchestra. NBC WMAQ.
 6:15 p.m.—Easy Aces, sketch. CBS WBBM.
 6:30 p.m.—Everett Marshall. The one. Victor Allen's orchestra. CBS WBBM.
 7:00 p.m.—Fred Allen. Revue. Jeanie Haydon's orchestra. NBC WMAQ.
 7:00 p.m.—No More. Annie Kotelnetz orchestra. CBS WBBM.
 7:30 p.m.—Bum and Aler. comers. Guy Lombardo's orchestra. CBS WBBM.
 8:00 p.m.—Ed Sullivan. comers. Three Scamps. Vincent Lopez orchestra. NBC WMAQ.
 8:00 p.m.—Harry Richman. Jack Dennis orchestra. John B. Kennedy. NBC KYW.
 8:30 p.m.—Albert Spalding. violinist. Conrad Treppe. before. CBS WBBM.
 9:00 p.m.—Nak Lunas. CBS WIND.

10:35 A.M.
 WGN—The H...
 WTMJ—The H...
 10:40 A.M.
 VIND—M...
 10:45 A.M.
 NBC—H...
 CBS—W...
 KMOX—W...
 WBBM—W...
 WCCO—W...
 WHAS—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...

10:50 A.M.
 WGN—The H...
 10:55 P.M.
 WLW—W...
 11:00 A.M.
 NBC—W...
 CBS—W...
 KMOX—W...
 WBBM—W...
 WCCO—W...
 WDAF—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

11:05 A.M.
 WBBM—W...
 11:15 A.M.
 CBS—W...
 WDAF—W...
 WIND—W...
 WJLD—W...
 WLW—W...
 WOWO—W...
 11:20 A.M.
 WLW—W...

11:30 A.M.
 NBC—W...
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 WIND—W...
 WJLD—W...
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11:55 A.M.
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 WLS—W...
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 WOWO—W...
 WTMJ—W...

AFTERNOON

1:10 Noon
 NBC—W...
 CBS—W...
 KMOX—W...
 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

1:15 P.M.
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1:20 P.M.
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1:30 P.M.
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 WIND—W...
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 WOWO—W...
 WTMJ—W...

1:50 P.M.
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 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

2:00 P.M.
 NBC—W...
 CBS—W...
 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

2:10 P.M.
 NBC—W...
 CBS—W...
 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
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2:15 P.M.
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1:30 P.M.
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 WGN—W...
 WIND—W...
 WJLD—W...
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 WTMJ—W...

1:40 P.M.
 CBS—W...
 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
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 WOWO—W...
 WTMJ—W...

1:45 P.M.
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 WJLD—W...
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 WTMJ—W...

1:50 P.M.
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1:55 P.M.
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 WOWO—W...
 WTMJ—W...

2:40 P.M.
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 WBBM—W...
 WCCO—W...
 WGN—W...
 WIND—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

NBC—W...
 CBS—W...
 KMOX—W...
 WBBM—W...
 WCCO—W...
 WHAS—W...
 WJLD—W...
 WLS—W...
 WLW—W...
 WOWO—W...
 WTMJ—W...

(CONTINUED ON NEXT PAGE)

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Thursday, May 17

CUT HOW: if you use *De-light* so on, *Take* add one hour to the
times before in this *particular*

MORNING

WLS-F... 5:00 A.M.
WLS-W... 5:15 A.M.
WJJD... 5:20 A.M.
KMOX-... 5:30 A.M.
WJJD-... "Tunele Joan"
WLS-F...
WLW-...
WTAM-... 5:50 A.M.
WBBM-... Cattle and Grain
6:00 A.M.
KYW-M...
WBBM-A... Major Mac
WGN-...
WIND-... songs
WJJD-...
WLS-W... Prayer Pr...
WMAQ-...
WOC WHO-M...
WOWO-B...
WTAM-H... King
6:15 A.M.
NBC-D... WMAQ
Day Out Day In Old Time Trac... George Brown
Te Me Te Year Apart Stars Again... L. Shay
Dinner Song... I Space
A... Billy... Albert
S... Song... Paul
Message net
WIND-M...
WLW-M... forest and
WJJD-F...
WLS-M... Joe
WTAM-...
6:25 A.M.
KMOX-...
6:30 A.M.
NBC-... music J
H... WEAF
WVA WAM WAQ
I... G...
I... B... Base
C... B...
A... Peter Freire
KMOX-I...
WIND-C... Talk
WJJD-... Service
WLS-I... M...
WLW-A...
WOC WHO-V...
WTMJ-... Science
6:45 A.M.
KMOX-I...
WIND-F... Egan I Nowinski
WJJD-F... Bands
WLS-M...
WTMJ-... Col
7:00 A.M.
NBC-H... Luck Over
CBS-F... WABE WND
NBC-H... no
W... G... G...
I... Whitey
A... Albert
M... Harry
Sh... Dabney
WCCO-T...
WHAS-A...
WJJD-I... Air Truck
WLS-S...
WLW-I...
WOC WHO-P...
WTAM-I...
WTMJ-I... Line
7:15 A.M.
NBC-I... comedy
WEAF-W...
S...
N... A Man...
R...
D... Steg
CBS-I... WABC WFBM
W...
WJJD-M... Theater
WLS-N...
WLW-... En...
7:25 A.M.
WLS-I...
7:30 A.M.
NBC-I... By... WEAF
W... W...
KMOX-M...
WFBM-P... Club

WJLD—11:55 P. M. *News*
 W. S. *News*
 WQWO *Music*
 WTAM *Music*
 7:15 A. M.
 NBC—*News* WJAF
 KMOX—*Music*
 WGN—*Music*
 WHAS—*Music*
 WIND—*Music*
 WJLD—*Music*
 WLS—*Music*
 WTAM—*Music*
 7:55 A. M.
 WBBM—*Music*
 WTAM—*Music*
 8:00 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 NBC—*News* WJZ
 WDAF—*News*
 WGN—*News*
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:05 A. M.
 WLW—*News*
 8:10 A. M.
 WOC WHO—*News*
 8:15 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:30 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:35 A. M.
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:45 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:50 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 8:55 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*
 9:00 A. M.
 NBC—*News* WJAF
 CBS—*News* WABC
 WHAS—*News* WBBM
 WJLD—*News*
 WLS—*News*
 WLW—*News*
 WTAM—*News*

CBS—
WCCO—
WGN—
WJJD—
WLS—
WOWO—
9:15 A.M.
NBC—
KMOX—
WBBM—
WENR—
WFBM—
WGN—
WTMJ—
9:25 A.M.
WGN—Market Report
9:30 A.M.
NBC—Carmichael, Grace Laque, contralto; Frank
L. Brown, tenor; Kings Jackson, Harold
S. Brown, baritone. WTAM WMAQ WOL WHO
WJZ WMJL WBBM
CBS—
WABC—
WJZ—
WBBM—
WGN—
WJJD—
WLV—
WOWO—
9:35 A.M.
WHAS—Misses Hopkins
9:40 A.M.
WLW—News Feature
9:45 A.M.
NBC—Alfred A. Riser piano trio WJZ KYW
Irene A. Parade
Rena Carpenter Mendelssohn
Sally O. VanHouder
CBS—Marianne Taylor contralto KMOX
WBBM WJAS WOWO
Q. G. sketch WGN WLW
WENR—
WFBM—
WIND—
WJJD—
9:50 A.M.
WLW—M. Newman and Marion Clark vocal
trio
10:00 A.M.
NBC—
WABC—
WJZ—
WBBM—
WGN—
WJJD—
WLV—
WOWO—
9:15 A.M.
NBC—
WABC—
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WJLD - Radio Guide Inter-Cons with F. 11am
WLS -
WLW -
WOWO - 11:00 A.M.
WIND - Dance 1
CBS - 11:00 A.M.
NBC -
WBBM -
WCCO -
WGN -
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AFTERNOON

CBS-1 12 00 Noon
 WGN WFBM
 NBC-1 12 00 Noon
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 WBBM-1 12 15 P.M.
 WCCO-1 12 15 P.M.
 WHAS-1 12 15 P.M.
 WIND-1 12 15 P.M.
 WJJD-1 12 15 P.M.
 WOC WHO-1 12 15 P.M.
 WOWO-1 12 15 P.M.

(CONTINUED ON NEXT PAGE)

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(THURSDAY CONTINUED)

12:30 P.M.

NBC—*Marion and*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
WGBM—*Silver*
WJLD—*Cliff*
WLS—*Sullivan*
WLV—*Cliff*
WMAQ—*Cliff*
WOWO—*Cliff*
WTAM—*Cliff*
WTMJ—*Cliff*

12:45 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WDAF—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WOC—*Cliff*

12:50 P.M.

KMOX—*Heavenly Bodies*
WIND—*Cliff*

1:00 P.M.

NBC—*Windy*
CBS—*Windy*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WCCO—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WHAS—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WTMJ—*Cliff*

1:10 P.M.

WBBM—*Cliff*

1:15 P.M.

NBC—*Windy*
CBS—*Windy*
KMOX—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLV—*Cliff*
WMAQ—*Cliff*

1:25 P.M.

WBBM—*Cliff*

1:30 P.M.

NBC—*Windy*
CBS—*Windy*
KMOX—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLV—*Cliff*
WMAQ—*Cliff*

1:45 P.M.

CBS—*Windy*
KMOX—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLV—*Cliff*
WMAQ—*Cliff*

1:50 P.M.

WTMJ—*Cliff*

1:55 P.M.

WTMJ—*Cliff*

2:00 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KYW—*Heavenly Bodies*
WCCO—*Heavenly Bodies*
WIND—*Cliff*

2:15 P.M.

KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WJLD—*Cliff*
WLV—*Cliff*
WMAQ—*Cliff*

HIGH SPOT SELECTIONS FOR THURSDAY

(Time Given L. Central Standard)

5:30 p.m.—Don Ameche, Sally Ward, dramatic play, E. J. Sagerquist's string orchestra; NBC WENR
6:00 p.m.—Rudy Vallee's Variety Hour, quartets and orchestra; NBC WLW
6:00 p.m.—Emeril Dugan and his Gipsy Vagabonds; CBS WIND
6:30 p.m.—Presenting Mark Watrow, Evelyn McCreedy, Meisters Quartet; CBS WBBM
7:00 p.m.—Dante Valley Day, dramatic program; NBC WLS
7:00 p.m.—Captain Henry's Show Boat, Lann, Ron, Annette Hanlow, Moirasses, n. January and Gus Haerchen, orchestra; NBC WMAQ
7:30 p.m.—Fred Astaire, Barbara Lane, Sals, Babs Ryan; CBS WBBM
8:00 p.m.—Stoopnagle and Budd, Gene Grant's orchestra; CBS WBBM
8:00 p.m.—Noble Burchard, scenes from *Chauve Souri*; Deems Taylor, Paul Whiteman's orchestra; NBC WMAQ
8:30 p.m.—Don Ameche, Clarence Wheeler's orchestra; CBS KMOX
9:00 p.m.—Vera Van Dyke; CBS WIND

WLW—*Heavenly Bodies*WTMJ—*Cliff*

2:30 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WDAF—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WOC—*Cliff*

CBS—*Windy*
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NBC—*Windy*NBC—*Windy*

4:00 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WDAF—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WOC—*Cliff*

CBS—*Windy*
WMAQ—*Cliff*

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5:25 P.M.

KYW—*Heavenly Bodies*

5:30 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WDAF—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WOC—*Cliff*

CBS—*Windy*
WMAQ—*Cliff*

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WMAQ—*Cliff*

NIGHT

6:00 P.M.

NBC—*Windy*
CBS—*Windy*
NBC—*Continental*
KMOX—*Heavenly Bodies*
KYW—*Heavenly Bodies*
WDAF—*Heavenly Bodies*
WGN—*Heavenly Bodies*
WJLD—*Cliff*
WLS—*Sullivan*
WOC—*Cliff*

CBS—*Windy*
WMAQ—*Cliff*

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WLV—*Cliff*
WMAQ—*Cliff*

9 15 P M

Bandstand and Baton

[illegible]

It'll be guest orchestras for the Wayne King commercial while the Wallz Monarch is on his vacation. Ted Weems, Hal Kemp, Seymour Simons, Harry Sosnik and Charley Agnew are some of those who will be heard.

[illegible][illegible][illegible][illegible][illegible][illegible]

WDAF
WFBM— 12:00 Mid.
WBBM— 12:15 A.M.
WDAF— 12:30 A.M.
WFBM— 12:45 A.M.
WLW— 12:50 A.M.
WBBM— 1:00 A.M.
WDAF— 1:15 A.M.
WFBM— 1:30 A.M.
WLW— 1:45 A.M.
WBBM— 2:00 A.M.

NEW LOW PRICES

\$2.15 GOOD YEAR

Freebies--Goodrich

U.S. AND OTHERS

AT LOWEST PRICES ON EARTH



Don't Delay--Order Today

BALLOON TUBES

Size	Price	Tube	Price
1 1/2	1.15	4	4.50
2	1.30	4	5.20
2 1/2	1.40	4	5.60
3	1.55	4	6.20
3 1/2	1.65	4	6.60
4	1.80	4	7.20
4 1/2	1.95	4	7.80
5	2.10	4	8.40
5 1/2	2.25	4	9.00
6	2.40	4	9.60
6 1/2	2.55	4	10.20
7	2.70	4	10.80
7 1/2	2.85	4	11.40
8	3.00	4	12.00
8 1/2	3.15	4	12.60
9	3.30	4	13.20
9 1/2	3.45	4	13.80
10	3.60	4	14.40
10 1/2	3.75	4	15.00
11	3.90	4	15.60
11 1/2	4.05	4	16.20
12	4.20	4	16.80
12 1/2	4.35	4	17.40
13	4.50	4	18.00
13 1/2	4.65	4	18.60
14	4.80	4	19.20
14 1/2	4.95	4	19.80
15	5.10	4	20.40
15 1/2	5.25	4	21.00
16	5.40	4	21.60
16 1/2	5.55	4	22.20
17	5.70	4	22.80
17 1/2	5.85	4	23.40
18	6.00	4	24.00
18 1/2	6.15	4	24.60
19	6.30	4	25.20
19 1/2	6.45	4	25.80
20	6.60	4	26.40
20 1/2	6.75	4	27.00
21	6.90	4	27.60
21 1/2	7.05	4	28.20
22	7.20	4	28.80
22 1/2	7.35	4	29.40
23	7.50	4	30.00
23 1/2	7.65	4	30.60
24	7.80	4	31.20
24 1/2	7.95	4	31.80
25	8.10	4	32.40
25 1/2	8.25	4	33.00
26	8.40	4	33.60
26 1/2	8.55	4	34.20
27	8.70	4	34.80
27 1/2	8.85	4	35.40
28	9.00	4	36.00
28 1/2	9.15	4	36.60
29	9.30	4	37.20
29 1/2	9.45	4	37.80
30	9.60	4	38.40
30 1/2	9.75	4	39.00
31	9.90	4	39.60
31 1/2	10.05	4	40.20
32	10.20	4	40.80
32 1/2	10.35	4	41.40
33	10.50	4	42.00
33 1/2	10.65	4	42.60
34	10.80	4	43.20
34 1/2	10.95	4	43.80
35	11.10	4	44.40
35 1/2	11.25	4	45.00
36	11.40	4	45.60
36 1/2	11.55	4	46.20
37	11.70	4	46.80
37 1/2	11.85	4	47.40
38	12.00	4	48.00
38 1/2	12.15	4	48.60
39	12.30	4	49.20
39 1/2	12.45	4	49.80
40	12.60	4	50.40
40 1/2	12.75	4	51.00
41	12.90	4	51.60
41 1/2	13.05	4	52.20
42	13.20	4	52.80
42 1/2	13.35	4	53.40
43	13.50	4	54.00
43 1/2	13.65	4	54.60
44	13.80	4	55.20
44 1/2	13.95	4	55.80
45	14.10	4	56.40
45 1/2	14.25	4	57.00
46	14.40	4	57.60
46 1/2	14.55	4	58.20
47	14.70	4	58.80
47 1/2	14.85	4	59.40
48	15.00	4	60.00
48 1/2	15.15	4	60.60
49	15.30	4	61.20
49 1/2	15.45	4	61.80
50	15.60	4	62.40

[illegible]

**I'll PROVE in 7 Days I Can
make YOU a *NEW MAN!***

CHARLES ATLAS, Dept. 127 E 111 East 23rd St., New York City
 which I have seen & approved.
 Please send me a copy of
 NEW MAN
 Address _____

**Can
AN!**

AROUND THE

FREE
BOOK

WMAQ-
WTAM-
11 45 PM
CBS-
WBPM WCCO

Friday, May 18

CAUTION: if you use Daylight Saving Time, add one hour to the time schedules in these programs.

MORNING

5:00 A.M.
WLS—*Early Morning News*
5:15 A.M.
WLS—*Weather*
5:20 A.M.
WJJD—*Radio*
5:30 A.M.
KMOX—*Radio*
WJJD—*Radio*
WLS—*Radio*
WLV—*Radio*
WTAM—*Radio*
5:59 A.M.
WBBM—*Radio*
6:00 A.M.
KMOX—*Radio*
KYN—*Radio*
WBBM—*Radio*
WGN—*Radio*
WJJD—*Radio*
WLS—*Radio*
WMAQ—*Radio*
WLV—*Radio*
WOC WHO—*Radio*
WOWO—*Radio*
WTAM—*Radio*
6:15 A.M.
NBC—*Radio*
6:30 A.M.
NBC—*Radio*
6:45 A.M.
NBC—*Radio*
7:00 A.M.
NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
7:45 A.M.
NBC—*Radio*
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10:15 A.M.
NBC—*Radio*
10:30 A.M.
NBC—*Radio*
10:45 A.M.
NBC—*Radio*
11:00 A.M.
NBC—*Radio*
11:15 A.M.
NBC—*Radio*
11:30 A.M.
NBC—*Radio*
11:45 A.M.
NBC—*Radio*
12:00 A.M.
NBC—*Radio*

5:00 A.M.
WOWO—*Radio*
WTAM—*Radio*
5:15 A.M.
NBC—*Radio*
5:30 A.M.
KMOX—*Radio*
WJJD—*Radio*
WLS—*Radio*
WLV—*Radio*
WTAM—*Radio*
5:45 A.M.
WBBM—*Radio*
WJJD—*Radio*
WLS—*Radio*
WLV—*Radio*
WTAM—*Radio*
5:59 A.M.
WBBM—*Radio*
6:00 A.M.
KMOX—*Radio*
KYN—*Radio*
WBBM—*Radio*
WGN—*Radio*
WJJD—*Radio*
WLS—*Radio*
WMAQ—*Radio*
WLV—*Radio*
WOC WHO—*Radio*
WOWO—*Radio*
WTAM—*Radio*
6:15 A.M.
NBC—*Radio*
6:30 A.M.
NBC—*Radio*
6:45 A.M.
NBC—*Radio*
7:00 A.M.
NBC—*Radio*
7:15 A.M.
NBC—*Radio*
7:30 A.M.
NBC—*Radio*
7:45 A.M.
NBC—*Radio*
8:00 A.M.
NBC—*Radio*
8:15 A.M.
NBC—*Radio*
8:30 A.M.
NBC—*Radio*
8:45 A.M.
NBC—*Radio*
9:00 A.M.
NBC—*Radio*
9:15 A.M.
NBC—*Radio*
9:30 A.M.
NBC—*Radio*
9:45 A.M.
NBC—*Radio*
10:00 A.M.
NBC—*Radio*
10:15 A.M.
NBC—*Radio*
10:30 A.M.
NBC—*Radio*
10:45 A.M.
NBC—*Radio*
11:00 A.M.
NBC—*Radio*
11:15 A.M.
NBC—*Radio*
11:30 A.M.
NBC—*Radio*
11:45 A.M.
NBC—*Radio*
12:00 A.M.
NBC—*Radio*

HIGH SPOT SELECTIONS FOR FRIDAY

(Time Given In Central Standard)

1:30 p.m.—*Maas Matinee* with Roy, Mary Lou, Conrad Thibault and Gus Harris, NBC WMAQ
1:15 p.m.—*The Palloids* six hands on two pianos, CBS WIND
5:30 p.m.—*Goose Gosselin and Friends*, NBC WENR
6:00 p.m.—*Coke* with Jessica Duganette, NBC KYN
6:10 p.m.—*Star Show* Walter O'Hara, Bob Dean orchestra, NBC WLS
6:30 p.m.—*The Court of Human Relations*, CBS WBBM
7:00 p.m.—*Paul Harris* orchestra, Leaf Ray blues singer, NBC WLS
7:30 p.m.—*Whiting Jeannie Lang*, Jack Dennis orchestra, CBS WBBM
8:00 p.m.—*Fun On Outer in Stores That Should Be Told*, NBC WENR
8:00 p.m.—*Spotlight* Present, Spotlight Review, CBS WBBM
8:30 p.m.—*Jack Benny*, Mary Livingston, Don Benson orchestra, NBC WMAQ
9:30 p.m.—*The Republican Reaction*, Senator Charles L. McNary of Oregon, CBS WBBM
9:50 p.m.—*Gene and Glenn* comedy sketch, NBC WMAQ

10:45 A.M.
NBC—*Radio*
11:00 A.M.
NBC—*Radio*
11:15 A.M.
NBC—*Radio*
11:30 A.M.
NBC—*Radio*
11:45 A.M.
NBC—*Radio*
12:00 A.M.
NBC—*Radio*
12:15 A.M.
NBC—*Radio*
12:30 A.M.
NBC—*Radio*
12:45 A.M.
NBC—*Radio*
1:00 A.M.
NBC—*Radio*
1:15 A.M.
NBC—*Radio*
1:30 A.M.
NBC—*Radio*
1:45 A.M.
NBC—*Radio*
2:00 A.M.
NBC—*Radio*
2:15 A.M.
NBC—*Radio*
2:30 A.M.
NBC—*Radio*
2:45 A.M.
NBC—*Radio*
3:00 A.M.
NBC—*Radio*
3:15 A.M.
NBC—*Radio*
3:30 A.M.
NBC—*Radio*
3:45 A.M.
NBC—*Radio*
4:00 A.M.
NBC—*Radio*
4:15 A.M.
NBC—*Radio*
4:30 A.M.
NBC—*Radio*
4:45 A.M.
NBC—*Radio*
5:00 A.M.
NBC—*Radio*

10:45 A.M.
NBC—*Radio*
11:00 A.M.
NBC—*Radio*
11:15 A.M.
NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
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NBC—*Radio*
2:45 A.M.
NBC—*Radio*
3:00 A.M.
NBC—*Radio*
3:15 A.M.
NBC—*Radio*
3:30 A.M.
NBC—*Radio*
3:45 A.M.
NBC—*Radio*
4:00 A.M.
NBC—*Radio*
4:15 A.M.
NBC—*Radio*
4:30 A.M.
NBC—*Radio*
4:45 A.M.
NBC—*Radio*
5:00 A.M.
NBC—*Radio*

AFTERNOON

WCCO-
WGN

CONTINUED ON NEXT PAGE

6 00 P M.

(CONTINUED ON NEXT PAGE)

Town _____ State _____

6:30 P.M.
NBC—Merry Christmas with WIZ WENR
WABC
CBS—The Holiday Relations WABC WBBM
WJZ
KMOX—The Holiday Relations
WFBM
WGN—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLS—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

6:40 P.M.
WIND—Merry Christmas
6:45 P.M.
NBC—The Holiday Relations
KMOX—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations

7:00 P.M.
NBC—The Holiday Relations
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
KMOX—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:15 P.M.
CBS—The Holiday Relations
KMOX—The Holiday Relations
KYW—The Holiday Relations
WDAF—The Holiday Relations
WFBM—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:30 P.M.
NBC—The Holiday Relations
CBS—The Holiday Relations
KMOX—The Holiday Relations
KYW—The Holiday Relations
WDAF—The Holiday Relations
WFBM—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:45 P.M.
KYW—The Holiday Relations
WGN—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:50 P.M.
KYW—The Holiday Relations
WGN—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

Schlitz
PRESENTS ITS
SPOTLIGHT REVUE
COLUMBIA COAST TO COAST NETWORK
WFBM • 8 P.M.
CENTRAL STANDARD

Radio Guide

Saturday, May 19

CAUTION: if you use Daylight Saving Time, add one hour to the time schedules in these programs.

MORNING

5:00 A.M.
WLS—Early City Program
5:15 A.M.
WLS—Weather, Markets
5:20 A.M.
WJJD—Early City Program
5:30 A.M.
WLS—Early City Program
KMOX—Early City Program
WJJD—Early City Program
WLV—Early City Program
WTAM—Early City Program
5:50 A.M.
WBBM—Early City Program
6:00 A.M.
KYW—Early City Program
WLS—Early City Program
WBBM—Early City Program
WGN—Early City Program
WIND—Early City Program
WLV—Early City Program
WJJD—Early City Program
WMAQ—Early City Program
WOC WHO—Early City Program

10:00 P.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations
10:05 P.M.
WDAF—The Holiday Relations
WLV—The Holiday Relations
10:10 P.M.
WGN—The Holiday Relations
10:15 P.M.
CBS—The Holiday Relations
KMOX—The Holiday Relations
WCCO—The Holiday Relations
WTAM—The Holiday Relations
10:20 P.M.
KMOX—The Holiday Relations
10:30 P.M.
NBC—The Holiday Relations
NBC—The Holiday Relations
CBS—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

10:45 P.M.
KMOX—The Holiday Relations
10:50 P.M.
WGN—The Holiday Relations
11:00 P.M.
NBC—The Holiday Relations
CBS—The Holiday Relations
KMOX—The Holiday Relations
KYW—The Holiday Relations
WDAF—The Holiday Relations
WFBM—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

11:00 P.M.
NBC—The Holiday Relations
CBS—The Holiday Relations
KMOX—The Holiday Relations
KYW—The Holiday Relations
WDAF—The Holiday Relations
WFBM—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

11:10 P.M.
WGN—The Holiday Relations
11:15 P.M.
KMOX—The Holiday Relations
11:30 P.M.
CBS—The Holiday Relations
NBC—The Holiday Relations
WDAF—The Holiday Relations
WHS—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

WOWO—Breakfast Club
WTAM—Breakfast Club

6:15 A.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

6:25 A.M.
KMOX—The Holiday Relations
6:30 A.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

6:45 A.M.
KMOX—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:00 A.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:15 A.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:25 A.M.
WLS—The Holiday Relations
7:30 A.M.
NBC—The Holiday Relations
WABC—The Holiday Relations
WBBM—The Holiday Relations
WJZ—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:45 A.M.
CBS—The Holiday Relations
NBC—The Holiday Relations
KMOX—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

7:55 A.M.
WBBM—The Holiday Relations
8:00 A.M.
NBC—The Holiday Relations
CBS—The Holiday Relations
NBC—The Holiday Relations
WDAF—The Holiday Relations
WGN—The Holiday Relations
WIND—The Holiday Relations
WJJD—The Holiday Relations
WLV—The Holiday Relations
WMAQ—The Holiday Relations
WTMJ—The Holiday Relations

8 15 A.M.

NBC—
WTAM
KYW
WBBM
WLSA
WHAS
WHO
WIS
WUC WHO

8 20 A.M.

WLV

8 25 A.M.

WCCO

8 30 A.M.

CBS—
WBMM
NBC—
WGN
WIND
WJL

8 35 A.M.

NBC—
CBS—
WBMM
WCCO

8 45 A.M.

NBC—
WBMM
WDAF
WIND
WLS
WLW
WOVO

8 50 A.M.

NBC—
WMAQ

8 55 A.M.

WCCO—
WLV

9 00 A.M.

NBC—Pappy Eggs Zerk and Elton, locally
CBS—
NBC—
WCCO
WGA
WIND
WJD
WLS—
WOVO

9 05 A.M.

WCCO

9:10 A.M.

KMOX

9:15 A.M.

NBC—
WBD
NBC—
KMOX
WBMM
WENP
WFBM
WGN
WIND
WJD
WLW
WTAM
WTMJ

9:25 A.M.

WGA

9:30 A.M.

NBC—
CBS—
WBMM
Mrs.
Mr.
Mr.
Mr.
Mr.
NBC—
KMOX
KYW
WCCO
WGN
WHAS
WIND
WJD
WLW

9 45 A.M.

WCCO—
WGN—
Q C—
KMOX—

WJJD—10:00 P.M. *Country*
WLS—10:00 P.M. *News*
WLW—10:00 P.M. *Music*
11:30 A.M.
NBC—10:00 P.M. *First 7 Days*
WLS—10:00 P.M. *News*
NBC—10:00 P.M. *First 7 Days* WFAP
CBS—10:00 P.M. *News* WBBM WFBM
KMOX—10:00 P.M. *News*
WGN—10:00 P.M. *News*
WIND—10:00 P.M. *News*
WJJD—10:00 P.M. *News*
WLS—10:00 P.M. *News*, Joe Kelly
WOC WHO—10:00 P.M. *News*
WOWO—10:00 P.M. *News* (CBS)
WTAM—10:00 P.M. *News*
WTMJ—10:00 P.M. *News*
11:35 A.M.
WGN—11:35 A.M. *News*
WJJD—11:35 A.M. *News*
11:40 A.M.
WHAS—11:40 A.M. *News*
11:45 A.M.
CBS—11:45 A.M. *News* WABC WCCO
WJJD—11:45 A.M. *News* WBBM
WBBM—11:45 A.M. *News*
WGN—11:45 A.M. *News*
WJJD—11:45 A.M. *News*
WLW—11:45 A.M. *News*
WOC WHO—11:45 A.M. *News* (NBC)
WTMJ—11:45 A.M. *News*
11:55 A.M.
WCCO—11:55 A.M. *News*


[illegible]

(CONTINUED ON NEXT PAGE)

FREE I have a large stock of
returning. I have a large stock of
lessly. We have a large stock of
from Annapolis, Md. I have a large stock of
people who have a large stock of
462 State Life Bldg. Indianapolis, Indiana

(SATURDAY CONTINUED)

WMAQ—

W B M— } 

and the new system of the lu

$$G_{\text{eff}} = G \left(1 - \frac{1}{2} \frac{1}{\Omega^2} \frac{d^2 \Omega^2}{dt^2} \right) \quad (1)$$

MR. FAIRFAX KNOWS ALL THE ANSWERS

Mr. Fairfax knows the answers to all the questions that you ask. He is the one who knows the answers to all the questions that you ask. He is the one who knows the answers to all the questions that you ask.

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MORE BOOK PRIZE WINNERS

Mr. Fairfax knows the answers to all the questions that you ask. He is the one who knows the answers to all the questions that you ask. He is the one who knows the answers to all the questions that you ask.

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BOYS!

Send Coupon For This
Book of FREE PRIZES!

● Just off the press! Radio Guide's New Prize Catalog. Tells how you can get bicycles, baseball goods, fishing tackle, golf equipment, zipper jackets, Boy Scout things, and many other fine Prizes—ABSOLUTELY FREE!

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Radio Guide

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

423 Plymouth Court,

Chicago, Ill.

Please send me your FREE PRIZE CATALOG and tell me how I can earn money every week with Radio Guide.

NAME _____ AGE _____

STREET ADDRESS _____

CITY _____ STATE _____

WORLD SHORT WAVE TIME TABLE

Freq Meters Call	Wave Length	Cat Let to 5	Midnight to 11 a.m. CST										Noon to 11 p.m. CST												
			1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11
4107	HCJB																								
4240	RV15																								
4275	RV15																								
4280	RX15																								
4320	OHJ																								
4320	G6RX																								
5680	VK3LR																								
5700	HCK																								
5830	HJ2ABA																								
5860	HJ1ABE																								
5880	HJ2ABA																								
5950	HIX																								
5969	HVJ																								
5970	COC																								
6000	RV59																								
6000	HIX																								
6005	VE9DR																								
6020	DJC																								
6040	W1XAL																								
6040	GSA																								
6040	W4XB																								
6050	UOR2																								
6060	W3XAU																								
6060	W3XAL																								
6070	OXV																								
6080	CP5																								
6080	W9XAA																								
6095	VE9GW																								
6100	W9XF																								
6100	W1XAL																								
6110	VJC																								
6110	VE9HX																								
6130	YVIBC																								
6120	PKIWK																								
6120	JB																								
6120	W2XE																								
6140	W3XK																								
6140	YV3DC																								
6180	TGW																								
6250	HJ1ABF																								
6272	HJ1A																								
6310	HJ2																								
6380	HJ1ABD																								
6440	HJ1ABB																								
6580	HJ1ABB																								
6610	REN																								
6630	PRADO																								
6660	HC R																								
6840	HAS2																								
6990	LCL																								
7200	YV2AM																								
7210	HJ1ABB																								
7400	HJ1ABB																								
7790	HBP																								
8035	CNR																								
8180	PSK																								
9500	G5B																								
9510	VK3ME																								
9520	OXV																								
9530	W2XAF																								
9570	W1XAZ																								
9570	DJA																								
9580	GSC																								
9590	VK2ME																								
9590	W3XAL																								
960	HBL																								
960	CT1AA																								
967	T14NRH																								
1000	EAQ																								
1178	CT1AQ																								
1170	PONTOISE																								
1172	VE9JR																								
1173	PHI																								
1175	GSD																								
1176	D.D.																								
1181	I2RO																								
1183	W9XAA																								
1183	W2XE																								
1186	GSE																								
1187	W8XK																								
1195	RNE																								
1283	CNR																								
1512	HVJ																								
1515	G5F																								
1520	DJB																								
1521	W8XK																								
1524	FVA																								
1524	PONTOISE																								

SHORT WAVES BRINGING FAR COUNTRIES TO ALL

More than a hundred short wave stations are now broadcasting to all parts of the world. These stations are located in many different countries and are operated by various governments and private individuals. They provide a means of communication between people in different parts of the world, and are particularly useful for people who live in remote areas or who are traveling abroad.

The stations are located in many different countries, including the United States, Canada, Mexico, Central America, the Caribbean, South America, Europe, Africa, Asia, and Australia. They are operated by various governments and private individuals, and provide a means of communication between people in different parts of the world. They are particularly useful for people who live in remote areas or who are traveling abroad.

A list of the stations is given in the table on the opposite page. The list is arranged in alphabetical order of the country in which the station is located. The table gives the frequency of the station, the name of the station, and the name of the operator. It also gives the time of day when the station is broadcasting, and the type of program that is being broadcast.

The table is arranged in alphabetical order of the country in which the station is located. The table gives the frequency of the station, the name of the station, and the name of the operator. It also gives the time of day when the station is broadcasting, and the type of program that is being broadcast.

\$200,000,000 YEARLY

(Continued from Page 21)

more for the first of the other programs.

It is a fact that many seem programs are not profitable at all, but out of the many that are, the sponsors are making a profit. The reported amount of advertising revenue for the first of the other programs was \$200,000,000. This is a very large sum of money, and it shows that the advertising industry is a very profitable one.

The advertising industry is a very profitable one, and it is a fact that many seem programs are not profitable at all, but out of the many that are, the sponsors are making a profit. The reported amount of advertising revenue for the first of the other programs was \$200,000,000. This is a very large sum of money, and it

YANKEE VERSUS BRITISH RADIO PLAN

Case for the British

(Continued from Page 5)

programs. He thinks it is sad that a program of aesthetic music should be interrupted to make way for a plug for an entirely unrelated commercial product.

Aside from these two aspects of radio entertainment, Mr. Eckersley finds that he has much to learn from a trip to these shores. He marvels at the grandeur of the infant industry, at the names radio has built up and the names it attracts from the stage and screen, and the large amounts of money it pays for distinguished talent.

"Our famous stage and screen artists appear over BBC air," he says, "but they do not receive the fabulous sums that your American artists do. Our artists appear before our microphones because they believe in broadcasting and, to some extent, in the resultant publicity.

"Our programs closely resemble the sustaining programs on your air, although ours are longer. We seldom broadcast a program less than an hour in length, except in respect to addresses.

"On the other hand," Mr. Eckersley went on, "we cover the field, I believe, as well as your broadcasting companies. Musical programs range from heavy symphonic to the lightest of dance music by the popular bands of the day. Popular comedians such as Gillie Porter find great favor in England. Gillie is an individualist with an absolutely nutty line of patter. His act combines some of the qualities of your Stoopnagle and Budd. Joe Cook and Fred Allen, Mabel Constanduros, a versatile impersonator of the Cockney Englishman, has no counterpart I know on the American radio.

"We maintain a special features department which broadcasts current events of outstanding importance. We also present news commentaries, although gossip as such is ruled out.

"Religious programs are given regular morning and Sunday periods, with representation for all creeds and denominations. Political views are aired regularly. And the facilities are extended to radical and conservative alike.

"In the matter of drama we go much further than American broadcasters. Some time ago we presented Bernard Shaw's 'St. Joan' in its entirety. The radio adaptation was divided into two parts and presented in two programs on successive nights. Other full-length plays are presented regularly in the same manner."

American shows of the serial type Mr. Eckersley finds a trifle sentimental: Tear-jerkers in which families or individuals find themselves in difficulties too, too dis-

tressing for human endurance. Such programs are "out" in England. No attempt is made to inject sob-stuff into a script, or to coax the audience's tears or sympathy.

"Not that I find fault with such presentations," he says, "because I believe they are popular with the American audience. But they would hardly get a break in Great Britain. I find that Americans as a class are simply more sentimental than the British."

He finds that American broadcasters are alike with their English cousins in their desire to present cultural programs. The Americans experience greater difficulty in injecting culture into radio.

"But that's the wish of the audience," he declares. "People do not want to be educated against their will. England, however, is in a somewhat better position to operate as a cultural force because the BBC does not have to 'court' its audience by catering solely to its likes and dislikes. There is no attempt, however, to force culture down the English throat."

"During the opera season at Covent Garden, three operas are broadcast each week. Opera is also presented from Sadler's Wells, the home of opera in England. There are alternative programs, however, to which a listener can turn if opera does not win his approval.

"There is a tendency in America," he continues, "toward the belief that wireless programs in England are poor. Such is not the case. To the American radio palate, used to great variety, they might seem to drag. Nevertheless, we present the best artists and the best entertainment available in the country, just as your broadcasters endeavor to obtain the best names for competitive programs."

He denies that the British method of broadcasting might have a tendency toward nationalism.

"We have sought in every way," Mr. Eckersley states, "to keep our programs from going along one track. We promote cultural nationalism with programs in Welsh and Gaelic. But there is no propaganda for one thing or another, as the word is generally understood."

Discussing British artists, Mr. Eckersley declares that singers and speakers appearing on the air must conform to definite standards.

"We do not ask that Americans appearing on our programs conform," he says, "but if they are British it's the King's English or nothing."

Before he sails again for England, Mr. Eckersley will have visited broadcasting studios in New York, Boston and Chicago, and will also have spent a week-end with professors in the music department of Harvard.

He is intrigued by American dance bands. While in New York he hears a new one each night.

Case for Americans

(Continued from Page 5)

formalized education over the radio. I don't think you can teach people over the radio that twice one is two, and twice two is four. It simply doesn't work; they don't take it.

"I think service to be only intrinsically educative. People want to hear something new, I believe.

"At 4:30, I suppose, this education stops, and a deadly sigh goes over the whole of Britain.

"At 5:30 we entertain the children. They take off the depressed weather mask and become hearty in plus-fours. 'Good evening, children. Ha! Ha! Ha!' It is very interesting. There is an aunt in it, too, and she says, 'Good evening, children.' Oh, it is awfully jolly.

"At 6 o'clock we have something quite exciting. We have jazz. Mr. Jack Payne (you may have heard of him) is really a first-class jazz band conductor. So good was he that he raised the whole populace to a state of enthusiasm over his broadcasts. He has now left. He has been substituted by something that isn't quite as good. It was felt that he wasn't highly educative.

"At 6:15 there is the news, the second general news bulletin, copyrighted by the Press Association and the Central News Bureau. That goes on until 6:30. There is no news allowed to be given until 6:15. That agreement was reached by the Press Association and the BBC.

"At 6:30, on both wavelengths, you can tune in every night to an announcer telling you the current price of fat pigs. In other words, about 60,000 kilowatts go out over all Britain announcing the price of very heavy pork.

"At 6:45, we have the 'Foundation of Music.' That has been going on for seven years. Of course, it does illustrate educationally what a very broad foundation music is based on.

SPORTCASTS OF WEEK

SCHEDULE OF EVENTS

(Shown in Central Standard Time)

SATURDAY, May 12: 3 p. m., Preakness Stakes, NBC-WJZ network; 3:45 p. m., Preakness Stakes, CBS-WABC network. TUESDAY, May 15: 9 p. m., wrestling, WGBF (650 kc). THURSDAY, May 17, 8:15 p. m., wrestling, CKCL (580 kc); 8:15 p. m., wrestling, WEBC (1200 kc). FRIDAY, May 18, 8 p. m., wrestling, WIP (610 kc).

FROM MOVIES to cabaret hoofing and finally winding up as a radio artist is the same seeking trail of Max Baer, otherwise known as the chap who will try to wrest the world's heavyweight boxing title from Primo Carnera in their tussle in the Madison Square Garden Long Island bowl on June 14.

As a build-up to this battle of the mastodons, Mr. Baer, of the California wild Baers, has signed to do a dramatic series which will emanate every Monday, Wednesday and Friday at 5:45 p. m. CST over an NBC-WJZ network from his training camp at Asbury Park, N. J. The sketch, titled "Taxi," depicts the rise of a struggling cabbie, with Maxie, of course, in the leading role, supported by a cast of well-known stage and radio stars. If Baer comes through with the goods in the big scrap, he probably will close the final chapter with a "It was a great fight, folks, and I'm glad (puff, puff) I won."

"Taxi" will be sponsored by Goodrich, and folks who are anxious to learn whether the June 11 fracas will be aired, should be happy to hear that a combined Red and Blue NBC network will handle the action under the same sponsorship.

NEW YORK fight fans who depend on the radio to receive their pugilistic entertainment are more fortunate than the folks in Chicago who are shut out from the scraps at the stadium by the management which refuses to put them on the air. All the big fights at Madison Square Garden have a mike at the ringside and their large bowl on Long Island will also have

"Then there is usually a lot of talks. Sometimes there is a certain variation. On one wavelength there will be a band, and an orchestra on the other, and it is reversed on different nights. There is sometimes a choice between a drama, a military band, an opera—but only one act of an opera, never in full.

"At 10:30 you have some jazz music, and at twelve you go to bed.

"On Sunday there is no broadcasting until 3:30 in the afternoon. It stops about 5:30. It goes on again with a religious service at 7:30, and the whole program shuts down at 10:30 with a religious service. Meanwhile, the listeners tune in the Continent.

"You have perhaps gathered from the foregoing that I don't feel that the British system represents the high water mark of achievement in broadcasting. I don't. I believe that it was possible when we began, and had a public utility service to explore this medium in such a way that it would be a leading thing, exploring the frontiers of thought—doing things which no other medium could do.

"I believed in it so enthusiastically that I, at one time, believed that it was the best way of broadcasting. I even said in America that I thought so. Today, I believe that, while in theory it is vulgar to have commercial broadcasting, it is equally vulgar to have advertisements in newspapers.

"I feel from the programs that I have heard in America, that they are absolutely first-class material. I believe that you have achieved a greater liberalism, a greater power of expression of different points, than we in England.

"Inevitably, our public service broadcasting, with Sir William Reith, a complete autocrat, will drift towards conformity, and there are people there who say we must on no account do anything that could possibly lose us our jobs. In consequence, if people are cautious and work toward conformity, they never achieve anything."

a few on hand for the Carnera-Baer affair... Bill Wamby, former Cleveland ballplayer who now sportscasts for one of the Buckeye stations, pulled one of those fabled unassisted triple plays when in the Indian lineup several years ago... Bob Elson and Johnny O'Hara admit that they took it on the chin from the White Sox president, J. Louis Comiskey, when on the spring training trip to Pasadena, but they say that Jim Gallagher, Windy City sports scribe, has nothing to razz about since they played poker with him, too.

QUITE A STIR will be created by the bangtails in the Toronto territory Saturday, May 19, when Woodbine Park, peer of Canada's racing ovals, holds its inaugural card of the 1934 season. This rates as one of the high spots of the Canuck sports program so stations CFRB (690 kc) and CKCL (580 kc) will handle the program for horse conscious sportsmen whose big interest will be the 83d running of the famous King's Plate, mile and a quarter gallop for Quebec bred and owned thoroughbreds.

SINCE THE baseball season is the big thing in radio broadcasts and there surely are as many, or even more radio listeners who tune in this on form of amusement than turn to orchestras, comedians and so on, why not a contest some time to pick the favorite mickeman of baseball fans? There also are a few who specialize in other sports, such as hockey and horse racing, who might come in for a few votes. In the east such topnotchers as Fred Hoey, Clem McCarthy, Ted Husing and Graham McNamee have a large following. Midwest fans flock to the radio when Pat Flanagan, Hal Totten, Harry Heilman, Jack Graney, Johnny O'Hara, Bob Elson, "Speed" Harrington and a few others are down for duty, while the south and far west have a number of sportscasters who should deserve national rating.

BULLS AND BONERS

RADIO GUIDE will pay one dollar for each contribution published in this column. Address your communications to Bulls and Boners Editor, c/o RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. None will be accepted which does not give the date, the call letters of the station, and the time.

April 23, WOW; 10:03 p. m.—Announcer: "This news comes to you direct from the files of the United States Daily."—Earle Koebler, Plattsmouth, Nebraska.

April 12, WCCO; 12:42 p. m.—Announcer: "Take a teaspoon in a glass of water each morning. You'll notice the difference right away."—Dorothea A. White, Eau Claire, Wisconsin.

April 3, WWVA; 6:15 p. m.—Announcer: "Simply phone and an Odorless driver will call."—Mrs. Ralph Klug, Clairsville, Ohio.

April 11, WGY; 6:25 p. m.—George Roberts: "Our next group of songs will include 'Wait Till the Sun Shines Through Nellie.'"—Mildred E. Doland, Scotia, New York.

April 15, WLW; 9:43 p. m.—Announcer: "Be sure and wash your

hands off before applying the lotion."—Mrs. Lulu Routson, Ada, Ohio.

April 19, KFAB; 9:51 a. m.—Announcer: "This hymn was sung on Trinity Sunday on which the author died for the first time."—Helen Michelke, Amona, South Dakota.

April 20, WJZ; 9:32 p. m.—Announcer: "We are going off the air until the Fall. We ask you to use Woodbury Face Powder for the last time this season."—W. Hertz, Brooklyn, New York.

April 22, WMAQ; 2:44 p. m.—The Gardener: "You can have a garden even under the most adverse conditions, and that's what I hope you will have."—Edwin Knapp, Bloomington, Illinois.

April 21, WBBM; 1:10 p. m.—Eddie Cavanaugh: "Sue Roberts has hazel brown hair and dark brown eye."—May H. Maxsen, Cassopolis, Michigan.

FAVORITES HOLD THE LEADS NEARING END OF STAR POLL

ROUNDING into the last stretch, with only two weeks remaining in which to cast votes in the Star of Stars Election, ballots continue to be received in quantity. Favorites in all four groups still hold their leads. There still is time for the leaders to be toppled from their positions, but only the votes to come, in a "Garrison finish," will decide.

Work continues to progress on the four medals to be awarded the winners. And designs are under construction for the certificates to be given to every member of the winning program, and to every member of the winning orchestra.

With the last stretch of the Election so close at hand—June 1 is the closing date!—interest centers upon the standing of the teams. Burns and Allen have a lead that could be wiped out any day, to give place to their close running mates, Amos 'n' Andy. The likelihood of that event seems pale, however, considering the number of votes received daily by the favorites in this group. Burns and Allen have their own vast number of staunch supporters.

The standing of the individuals to receive one hundred votes or more in each of the groups, is as follows. Tellers report that during the week just closed, one new program and one new team have been added. Watch these newcomers grow! Attend closely, too, the increases in the totals listed for the foremost candidates during the next two weeks, as greater and greater num-

bers of supporters for them rally to make their favorites' showing even stronger.

If you have not yet cast your vote for your air favorites, don't delay.

All entertainers, orchestras, programs, and teams that have been on the air since October 1, 1933, are eligible.

Balloting closes June 1, 1934. Awards will be announced as soon thereafter as results can be verified.

A ballot has been provided on this page, convenient in size for pasting on a one-cent postcard.

In it you will find a few questions that will help us to get better acquainted. However, your vote will not be invalidated by your failure to answer all the questions incorporated in the ballot. Vote Now!

Multiple Voting Excluded

The tellers in Radio Guide's Star of Stars Election will accept only those votes which bear within themselves evidences of genuineness such as may be supplied by a written signature. No vote will be counted that is unsigned or that shows unmistakable evidence of having been spuriously signed. There can be no group voting, unless each member of the group acts as an individual in casting his or her ballot.

STANDING AMONG THE STARS:

Joe Penner	74,370	James Melton	693
Bing Crosby	56,834	Connie Boswell	675
Eddie Cantor	27,863	Donald Novis	664
Jack Benny	25,630	Cheerio	658
Rudy Vallee	14,504	Albert Spalding	616
Frank Parker	7,608	Irma Glen	646
Lanny Ross	7,562	Little Jack Little	639
Gertrude Niesen	7,302	Kate Smith	606
Ben Bernie	6,772	Irene Wicker	593
Will Rogers	3,602	Irene Beasley	589
Vera Van	3,465	Floyd Gibbons	579
Roy Shelley	3,371	Edgar Guest	571
Jessica Dragonette	2,786	Smith Ballou	569
Phil Baker	2,432	Mary Darling	567
Jimmy Fidler	2,420	Mary Small	537
John L. Fogarty	2,286	Fred Hufsmith	532
Al Joison	2,211	Gracie Allen	523
Bradley Kincaid	2,184	Myrt (of Myrt and Marge)	505
Edwin C. Hill	2,051	Phil Harris	498
Ed Wynn	1,900	Milton J. Cross	486
Gene Arnold	1,879	Nino Martini	437
Annette Hanshaw	1,894	Richard Crooks	436
Jack Arnold	1,631	Frank Munn	433
Don Ameche	1,592	Marge (of Myrt and Marge)	426
Ethel Shutta	1,510	Happy Jack Turner	414
Fred Allen	1,503	Boake Carter	402
Wayne King	1,345	John McCormack	358
Tony Wons	1,315	Arthur Boran	343
Alexander Woolcott	1,287	Jack Denny	342
Ralph Kirberry	1,227	Alan Rice	339
Jack Pearl	1,203	Walter Winchell	315
Guy Lombardo	1,153	Baby Rose Marie	312
Lowell Thomas	1,103	June Meredith	300
Russ Columbo	1,101	Walter O'Keefe	298
Tito Guizar	1,045	Raymond Knight	295
Lulu Belle	1,070	Eddie Albert	285
Father Coughlin	1,029	Buddy Rogers	255
Voice of Experience	1,004	Allyn Joslyn	245
Morton Downey	987	Jerry Baker	244
Conrad Thibault	922	Ed MacHugh	242
Ruth Etting	891	Red Davis	242
Alice Joy	886	"Skinny" Ennis	226
Jackie Gleason	827	Pat Flanagan	220
Nancy Kelly	819	Isham Jones	215
Richard Maxwell	809	Pat Barnes	210
Lawrence Tibbitt	802	Art Jarrett	199
Elsie Hitz	779	Harry Steele	193
Phillips Lord	764		
Uncle Ezra	754		

STANDING AMONG THE PROGRAMS:

Fleischmann	60,045	Roses and Drums	902
Chase and Sanborn	34,814	Melody Moments	844
Show Boat	32,646	Cutex	799
Chevrolet	26,243	Aragon-Trianon	790
Spartan	8,777	Buck Rogers	759
Old Gold	8,415	Cheerio	726
Pabst Blue Ribbon	8,332	N. Y. Philharmonic-Symphony	703
White Owl	7,620	Vic and Sade	666
Woodbury	7,444	Cadillac	653
One Man's Family	7,167	Easy Aces	618
Bakers' Broadcast	6,758	Yeastfoamers	618
Sinclair Minstrels	6,024	Hoofinghams	610
Armour	5,592	Gems of Melody	595
Ford	5,318	Wizard of Oz	580
WLS Barn Dance	4,005	Soconyland Sketch	564
Myrt and Marge	3,914	Voice of Experience	561
Lady Esther	3,745	Warden Lawes	492
Camel Caravan	3,690	Byrd Expedition	476
Seth Parker	3,118	U. S. Marine Band	464
Today's Children	2,805	Painted Dreams	464
Eno Crime Clues	2,742	Pontiac	456
Hollywood on the Air	2,408	Musical Memories	445
Cities Service	2,366	Farm and Home Hour	444
March of Time	2,290	Carnation Contented	426
First Nighter	2,259	Father Coughlin	403
Dangerous Paradise	2,252	Goldbergs	396
Carefree Carnival	2,024	Crazy Crystals	393
Kaltenmeyer's Kindergarten	1,844	Red Davis	382
Metropolitan Opera	1,723	Richard Himber	375
Kraft	1,651	Sally's Studio Party	356
Death Valley Days	1,537	Royal Gelatin	333
Big Show	1,449	Corn Cob Pipe Club	327
American Album of Familiar Music	1,403	Junis Facial Cream	325
Breakfast Club	1,387	Forty-Five Minutes in Hollywood	317
Texaco	1,349	Bar X Days	316
Amos and Andy	1,316	Just Plain Bill	316
Swift Revue	1,307	A. & P. Gypsies	308
Hour of Smiles	1,298	Terraplane	294
General Tire	1,085	Clara, Lu 'n' Em	289
Wheatenaville	1,056	Firestone	281
Betty and Bob	1,047	Chesterfield	278
Nestle	1,005	Edwin C. Hill	256

STANDING AMONG THE ORCHESTRAS:

Ben Bernie	32,880	Gene and Glenn	244
Rudy Vallee	27,757		
Fred Waring	19,604		
Richard Himber	10,905		
Jan Garber	7,659		
Glen Gray	6,069		
Rubino	5,616		
Paul Whiteman	4,807		
Eddie Duchin	4,611		
Hal Kemp	4,182		
Ozzie Nelson	3,745		
Little Jack Little	3,634		
George Olsen	3,076		
N. Y. Philharmonic	2,243		
Phil Harris	2,003		
Cab Calloway	1,989		
Isham Jones	1,885		
A. & P. Gypsies	1,761		
Frank Black	1,683		
Jack Denny	1,680		
Walter Blaufuss	1,562		
Ted Fiorito	1,509		
Philadelphia Symphony	1,464		
Abe Lyman	1,441		
Ted Weems	1,334		
Harry Sosnik	1,330		
B. A. Rolfe	1,206		
Walter Damrosch	1,117		
Carlos Molina	1,031		
U. S. Marine Band	1,001		
Don Voorhees	949		



Nancy Kelly, from a recent photograph, showing her pleasure at being the child who has received a greater number of votes than any other youngster in the Star Election

U. S. Army Band	909	Enric Madriguera	329
Cumberland Ridge Runners	890	Xavier Cugat	297
George Hall	840	Maurie Sherman	294
Rosario Bourdon	826	Gus Arnheim	291
Buddy Rogers	788	Bernie Cummins	287
Gus Haenschen	720	Joseph Koestner	282
Lennie Hayton	693	Heinie and His Grenadiers	268
Smith Ballou	677	Joseph Pasternack	259
Danny Russo	615	Morgan L. Eastman	232
Ted Lewis	598	Boston Symphony	175
Don Bestor	590	Noble Sissle	173
Harold Sanford	573	Jacques Renard	173
Harry Kogen	512	Emery Deutsch	168
Charlie Agnew	488	Minneapolis Symphony	165
Duke Ellington	475	Victor Young	153
Claude Hopkins	456	William Daly	151
Erno Rapee	399	Harold Stern	147
Joe Sanders	388	Howard Barlow	131
Vincent Lopez	386	Ted Black	114
Will Osborne	358	Bob Haring	105
Vincent Sorey	353		

STANDING AMONG THE TEAMS:

Burns and Allen	76,425	Marx Brothers	845
Amos and Andy	69,911	Pappy, Ezra, Zeke and Elton	839
Myrt and Marge	19,727	Al and Pete	774
Mills Brothers	18,687	Phil Harris and Leah Ray	771
Olsen and Johnson	13,085	East and Dumke	755
Stoopnagle and Budd	11,794	Goldbergs	748
Benny and Mary	10,236	Fred Hufsmith and Muriel Wilson	667
Gene and Glenn	9,749	Munn and Rea	650
Baron and Sharlie	5,672	Eddie and Fannie Cavanaugh	645
Dragonette and Parker	4,606	Lasses and Honey Jones and Hare	623
Molasses 'n' January	4,439	Eton Boys	620
Maple City Four (Sinclair Quartet)	4,052	Tom and Don	587
Boswell Sisters	3,856	Mike and Herman	550
Landt Trio, White Betty and Bob	3,801	Sims and Bailey	547
Hitz and Dawson (Gall and Dan)	3,073	Joe Penner and Stooze	493
Baker and Bottle	3,065	Trio Romantique	435
Easy Aces	2,904	Billy Bachelor and Janet Freeman	418
Vic and Sade	2,708	Mary Lou and Lanny Ross	417
Tom, Dick and Harry	2,704	Breen and de Rose	415
Don Hall Trio	2,504	Bill and Ginger	408
Sanderson and Crum	2,276	Fray and Braggiotti	392
Shutta and O'Keefe	2,210	Vagabonds	381
Cantor and Wallington	2,191	Asher and Jimmie	334
Marian and Jim	2,044	Beis and Dunn	314
Lum and Abner	1,745	Joe and Batisse	286
Hoofinghams	1,474	Kings Jesters	267
Mae and Bob	1,264	Gene Arnold and Commodores	242
Clara, Lu 'n' Em	1,161	Allen and Fennelly	226
Revelers Quartet	1,116	Judy and Jane	215
Ed Wynn and Graham	1,004	Spencer Dean and Dan Cassidy	197
Pickens Sisters	1,003	Playboys	168
Allen and Hoffa	960	Three X Sisters	143
Pratt and Sherman	887	Today's Children	115

Favorite Star's Official Ballot

1. My favorite radio performer is: _____

2. My favorite orchestra is: _____

3. My favorite program is: _____

4. My favorite radio team is: _____

There are _____ in my family; I own my home _____; rent a house _____; rent an apartment _____; (number)

I own my own car _____; I do not own a car; My radio is _____ years old and is a _____

I am checking the type of radio program that I like best. Popular Musical _____; Classical Musical _____; Comedy _____; News _____; Dramatic sketch _____; Lecture _____; Religious _____; or _____

My NAME IS: _____

I LIVE AT: _____ (Street and number) _____ (City and State)

Your vote will not be invalidated by failure to answer all the questions in this ballot. You need not repeat any answers to these questions.

Mail your ballot to Star Election Tellers, care RADIO GUIDE, 423 Plymouth Court, Chicago, Ill.

This convenient size will allow the ballot to be pasted on a one-cent postcard

MARY LIVINGSTONE

As She Appears Under the
MIKEroscope

By Lee Mortimer

MARY LIVINGSTONE had accepted Jack Benny "for better or for worse." One day when he needed a stooge for his vaudeville act, and elected her because she was his wife and the first person at hand, she consented. She figured that nothing could be worse than stooging. That was six years ago. She's been stooging professionally for Jack Benny ever since. But in private life he's her stooge.

Mary was born in Seattle, Washington. She has one brother and one sister. Her sister is married to a theatrical man. Mary blames her sister's husband for launching her on a stage career. She went to school in Vancouver, and graduated from high at the age of fifteen. Then her folks moved to Los Angeles, where she went to business college. She used to be able to type a hundred words a minute, but now she says it takes her five minutes to pick out one word.

When she was seventeen Mary took a job as a hosiery and lingerie buyer. She liked that. She has a passion for lingerie, tailored stuff; has drawers and drawers full of filmy things now—pinks and blues especially.

After a year Mary quit her job and became a home girl. She was always a popular kid, invited to a different party every night; liked to dance, and still does on every occasion. She never tries to lead her partner, but gives him a dirty look if he steps on her feet; thinks Jack is a divine dancer.

Jack first crossed her path when he was appearing in the Orpheum Theater in Los Angeles. Mary's brother-in-law introduced them. Jack took her out a few times, but the conversation was not particularly serious. Mary didn't think so much of her future husband the first time she saw him. But she adores him now.

Her radio debut came about in this manner: A couple of years ago, shortly after Jack first went on the air with George Olsen and Ethel Shutta, the script was short one night. Jack decided to fill in with their vaudeville act. He and Mary did. After that Mary remained off the air for a few weeks, but when people wrote in to ask who the girl was, she got her part back.

In winter Mary goes in for somber colors, but lets herself run away with pastels in summer. There are 40 pairs of shoes and 30 hats always in her closet. She doesn't get a chance to wear half of them. Mary dresses according to her own individual taste. "The style can be hanged," she says, wears whatever looks good on her. She gets into a 12 dress, 5B shoes and 21 1-2 hat.

Mary is especially fond of furs—minks and ermines attract her and look well on her; she loves jewelry, mostly diamonds. That's why Jack thinks she's a little extravagant. Her first piece of jewelry was a ring her father gave her for graduation. It had a tiny diamond, but she thought it was the biggest thing in the world. Now she has a lot of diamonds. She loathes night clubs, but spends most of her time at the movies. Joan Crawford is her favorite actress. As for men, Herbert Marshall makes her heart thump the loudest.

Mary is an inveterate card player, not so good at contract, but can play Russian bank all day and night. She's a terrific gambler, especially when it comes to roulette. Travel is one of her hobbies. She loves London and Honolulu, but thinks no place in the world compares with New York.

Mary goes in for plain food. Her favorite meat is broiled steak, rare; not much on desserts, prefers fruit. She likes candy but doesn't eat much, in order to keep weight down. Weighs 118, and is five feet five and a half inches tall. Outside of forsaking candy, she doesn't have to do anything to control weight. Her closest friends are Jane Ace, Mrs. Jack Pearl and Gracie Allen.



Mary Livingstone

Gracie lives immediately above her, and if they had a dumb waiter they could carry on dumb-waiter conversations. This way they have to use the house phone.

Attractive dark brown hair, large brown eyes and dark complected—that's Mary.

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the fifth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; but the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

HOW LANNY FOUND HIS TONGUE

By Lanny Ross

THESE days, after the development of radio to its present high point, most people would agree that it is a real career in itself. But I believe that many of the network stars hold the opinion that theater and motion picture experience helped them to be finer radio performers. I know such experience helped me.

Before I went to Hollywood, to cite a concrete example, it was thought advisable not to permit me to speak my own lines on the "Show Boat" hour. I wanted to do the stint, of course; but I could not convince my client that I should be allowed to do it.

However, when my client and others saw my work in "Melody in Spring," in which I sang—but

also acted a role!—they gave me the complete job of doing "Lanny Ross" on the hour. That meant acting as well as singing before the mike. The added experience and result spoke for themselves.

Even childhood appearances on the stage gave me a knowledge of technique that helped my first radio work. And for several years I sang with the Yale Glee Club; that taught me a great deal about audience reaction to songs.

Later, when I discovered that three years on the radio without a visible audience was allowing me to go stale, I went back to the theater between my weekly Show Boat broadcasts. And personal appearances sharpened up my radio work. Before an audience an artist must be "on his toes" every second. I'm all for a broadened experience for best radio work!

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Radio Guide

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

TELLS WHAT'S ON THE AIR—ANY TIME—DAY OR NIGHT

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Virginia Clark
(Helen Trent)

In This Issue:

\$200,000,000
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ENTERTAINMENT
OF LISTENERS

DOES GIANT
STATION SPELL
THE END OF
CHAIN RADIO?

"CALL OF THE
CHILDREN"
BRINGS BEST
LOVED MOTHER
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YANKEE VS.
BRITISH
BROADCASTING

